

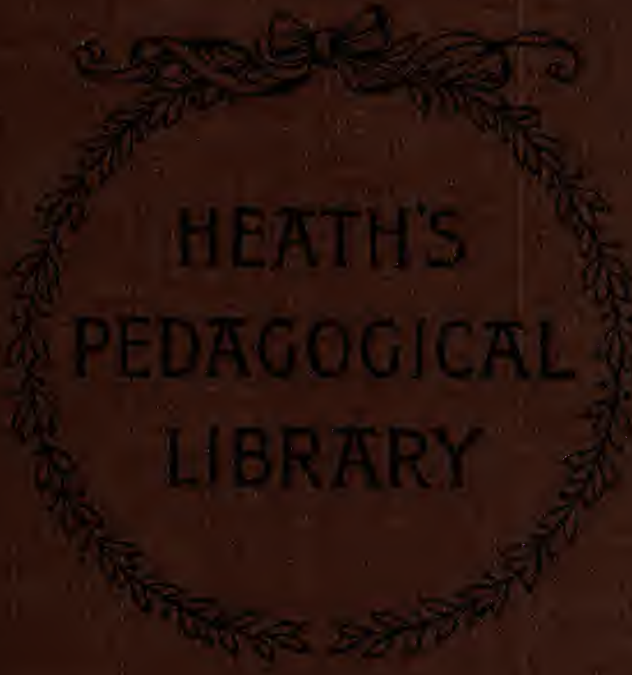
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ENGLISH
IN
AMERICAN
UNIVERSITIES

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ENGLISH

IN

AMERICAN UNIVERSITIES

BY
PROFESSORS IN THE ENGLISH DEPARTMENTS
OF TWENTY REPRESENTATIVE
INSTITUTIONS

EDITED, WITH AN INTRODUCTION,
BY
WILLIAM MORTON PAYNE



BOSTON, U.S.A.
D. C. HEATH & CO., PUBLISHERS
1895

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PUBLISHER'S NOTE.

WITH the exception of the articles upon Johns Hopkins University and the University of Minnesota, the contents of this volume are reprinted from *The Dial*, for which they were originally written, and in which they appeared during 1894. They consist mainly of a series of twenty articles upon the teaching of English in as many American colleges and universities, prepared in each case by one of the leading department professors of the institution in question; and of an appendix, which includes a few communications and discussions germane to the subject. The great interest aroused in educational circles by these articles has made it seem desirable to republish them in book form. The volume has been edited by Mr. William Morton Payne, of *The Dial*, whose editorial articles in that review have supplied the basis of the general introduction to the present work, and may be taken as representing the general attitude of *The Dial* towards the more prominent phases of the discussion.





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CONTENTS.

	PAGE
PUBLISHERS' NOTE	3
CONTENTS	5
INTRODUCTION	7
<i>The Editor of the Dial.</i>	
THE TEACHING OF ENGLISH.	
1. YALE UNIVERSITY	29
<i>Albert S. Cook.</i>	
2. COLUMBIA COLLEGE	40
<i>Brander Matthews.</i>	
3. HARVARD UNIVERSITY	44
<i>Barrett Wendell.</i>	
4. THE LELAND STANFORD, JUNIOR, UNIVERSITY . . .	49
<i>Melville B. Anderson.</i>	
5. CORNELL UNIVERSITY	60
<i>Hiram Corson.</i>	
6. THE UNIVERSITY OF VIRGINIA	65
<i>Charles W. Kent.</i>	
7. THE UNIVERSITY OF ILLINOIS	71
<i>Daniel Kilham Dodge.</i>	
8. LAFAYETTE COLLEGE	74
<i>F. A. March.</i>	
9. THE UNIVERSITY OF IOWA	83
<i>Edward E. Hale, Jr.</i>	
10. THE UNIVERSITY OF CHICAGO	86
<i>Albert H. Tolman.</i>	

	PAGE
11. THE UNIVERSITY OF INDIANA	92
<i>Martin W. Sampson.</i>	
12. THE UNIVERSITY OF CALIFORNIA	99
<i>Charles Mills Gayley.</i>	
13. AMHERST COLLEGE	110
<i>John F. Genung.</i>	
14. THE UNIVERSITY OF MICHIGAN	116
<i>Fred N. Scott.</i>	
15. THE UNIVERSITY OF NEBRASKA	124
<i>L. A. Sherman.</i>	
16. THE UNIVERSITY OF PENNSYLVANIA	130
<i>Felix F. Schelling.</i>	
17. THE UNIVERSITY OF WISCONSIN	135
<i>David B. Frankenburger.</i>	
18. WELLESLEY COLLEGE	141
<i>Katharine Lee Bates.</i>	
19. THE JOHNS HOPKINS UNIVERSITY	149
<i>James W. Bright.</i>	
20. THE UNIVERSITY OF MINNESOTA	155
<i>George E. MacLean.</i>	

APPENDIX.

1. ENGLISH IN SOUTHERN UNIVERSITIES	163
<i>John B. Henneman.</i>	
2. ENGLISH LITERATURE IN A FRENCH UNIVERSITY . . .	167
3. A SOCIETY OF COMPARATIVE LITERATURE	173
<i>Charles Mills Gayley.</i>	
4. THE STUDY OF ENGLISH LITERATURE FROM THE STAND- POINT OF THE STUDENT	175
<i>Charles W. Hodell.</i>	
5. EDUCATION AND LITERATURE	179
<i>Hiram M. Stanley.</i>	



THE TEACHING OF ENGLISH.

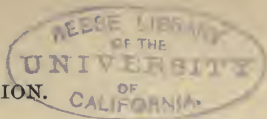
INTRODUCTION.

THE methods employed by our schools in the teaching of English literature have, for some years past, been in a transition stage, exhibiting a strong tendency towards more enlightened ways of dealing with this vastly important subject. The fermentation is of the healthful type, and a fairly clarified product may not unreasonably be expected to result. When Matthew Arnold declared the future of poetry to be immense, he expressed a truth whose full significance may be realized only upon considerable reflection, and the assumption of a broadly philosophical standpoint from which to view the coming conquests of culture. The same idea was expressed, with something of humorous exaggeration, by the author of *The New Republic*, who attributed to John Stuart Mill the opinion that "when all the greater evils of human life shall have been removed, the human race is to find its chief enjoyment in reading Wordsworth's poetry." To indicate the importance of a due appreciation of literature I hardly need, upon this occasion, to repeat the hackneyed quotations in praise of books, from Richard de Bury to Mr. Ruskin; it may surely be taken for granted that, allowing Arnold's demand on behalf of conduct for a good three-fourths of our life, a considerable share of the remaining fraction may be claimed for literature. But if literature is to count for so much among our higher interests, the manner

in which we set about to prepare the way for it is surely of the utmost importance, and any misdirection of energy in this preparation means an almost incalculable loss.

An excellent educational method, much in vogue among the more progressive of modern teachers, is based upon the principle of proceeding from the near and the familiar to the strange and the remote. It is a method that may be pushed to extremes, but it is fundamentally sound. In geography, for example, a child starts with the schoolhouse, the village, and the surrounding country made familiar by his wanderings, and afterwards extends to scenes unvisited the construction thus begun. In history, the happenings of the day, as narrated in the newspapers and talked about at home, provide the starting-point. In seeking to arrive at a comprehension of the nature of government and the organization of society, his attention is first directed towards the town-meeting, which he has possibly seen at work; towards the policeman or the constable, whom he has learned to recognize as the embodiment of executive authority before having learned the meaning of that term, or towards the tax-collector, about whose visits certain ominous associations have clustered, before the function of that *persona non grata* has been realized.

Is there not in the method thus illustrated a suggestion worth putting to the uses of literature? May not the young be led to a true perception of literary values by just this process of smoothing the ways that lead to a correct taste, this device of fitting the conscious achievement to the earlier unconscious one? Those having occasion to observe young people on their way through the educational mill know that literary taste and a genuine delight in "the authors" are not common, that they are the exception rather than the rule. Yet most children have, in the earlier stages of their school life, some germ of literary appreciation that needs nothing more than careful nurture to be brought to flower in the later



stages. But when they come to the serious study of literature in school and college, it presents itself to them as a part of the "grind"; it must be pursued in a certain prescribed way, which is likely enough the wrong way; it is treated as if it were geometry or linguistics, and the needs of the individual are lost sight of in the application of the system.

It seems to me a fundamental principle that anything like rigidity in the methods employed for the teaching of literature and the development of literary taste will necessarily prove fatal to success. In physics or in philology, the "course" is a perfectly rational device; it is of the essence of training in such subjects that the work should be logical in its development. The path of least resistance is in them the same, or nearly the same, for all normally constituted minds. It is obviously the path to be followed, and the treatment of a class *en bloc* becomes not only possible but desirable. With literature the case is very different, and the path of least resistance must be discovered for each individual separately. The imagination is a wayward faculty, and atrophy is likely to follow upon the attempt abruptly to divert it into channels other than those it listeth to seek. The facts of literature may be apprehended by the intellect thus constrained, but that emotional accompaniment which makes of literature a personal message to the individual, which enshrines it, along with music and religion, in the most sacred recesses of the soul, is not to be coerced. Mere didactics are as powerless to impart the message of literature as they are to impart the message of music or of religion. The reward of such an attempt may be theology or counterpoint, formal rhetoric or literary history; but not that spiritual glow which is the one thing worth the having, that kindling of the soul which comes, perhaps when least expected, with the hearing of some ineffable strain, or the reading of some lightning-tipped verse.

There are many, no doubt, poor in emotional endowment, and unresponsive to the finer spiritual vibrations aroused by the masterpieces of verbal art, to whom literature has hardly more meaning than nature had for the yokel of Wordsworth's hackneyed ballad. To one of this class, if he do not actually look upon Homer from the standpoint of Zoilus, or share in Iago's view of the character of Othello, it is at least true that the last agony of Lear is nothing more than the death of an old man ; for him the solemn passing of Ædipus

“ To the dark benign deep underworld, alone ”

is only a sort of hocus-pocus ; and his ears are deaf to the

“ Sudden music of pure peace ”

wherewith the stars seal the successive divisions of Dante's threefold song.

But even for such as these the case is not altogether hopeless. The appeal of literature to the human soul is so manifold that it must find in every nature some pipes ready to be played upon. Dull though the sense may seem, it is at some point waiting to be quickened. For literature is life itself, in quintessential expression ; how then can it fail, in some of its many phases, to have both a meaning and a message for every human being ? The earliest responsive vibrations may be rudimentary in character, and combined in the simplest of harmonies. The heart may first be stirred by some bit of sentiment that would be accounted cheap by a refined taste ; the imagination may first be fired by some grotesque *Märchen*, or by some wildly improbable tale of romantic adventure. The ripest literary taste has such beginnings as these, and the surest appreciation of literature is built upon such a foundation. Between the child, made forgetful of his surroundings by the spell of *Robinson Crusoe* or the *Arabian Nights*, and the man, finding spiritual refreshment in Cervantes

or Molière, renewed strength in Milton, or solace from grief in Tennyson; there is no real break; the delight of the child and the grave joy of the man are but different stages of the same growth, and the one is what makes possible the other.

How far this development may go is a problem to be worked out for each individual separately; and there are doubtless, in each case, distinct limitations. What I have sought to emphasize is just this individual nature of the problem, and the fact that regimentation offers no solution that can be accounted satisfactory. The approach to literature is, in our current educational systems, hedged about with so many thorny obstructions, that not a few young persons start bravely upon it only to fall by the way, disheartened at sight of the forbidding barriers erected by historical, linguistic, and metrical science, for the purpose of taking toll of all wayfarers. Whatever the usefulness for discipline of such subjects, the spirit of literature is not to be acquired by making chronological tables, or tracing the genealogies of words, or working out the law of decreasing predication. We may even sympathize to some extent with those who so revolt from all such methods as to refuse literature any place in the educational scheme. Turn the young person loose, they advise, in a well-stocked library, and let him develop his own tastes in his own way. He will make mistakes, they admit; there will be false starts not quickly righted; but there will be, in the long run, a wholesome development of taste, and a steady ascent to higher levels of appreciation. In any case, assimilation will not be forced, and conventional judgments will not be made to parade as personal convictions. This view has the one great merit of allowing full scope to individualism, but to admit that it speaks the last word would be to abandon altogether the position that educational theory is bound to maintain. That the young may profit by the guidance of the older and wiser is as true in literature as it is in any other of

the great intellectual concerns. But the needs of the individual must be recognized as they are not now recognized, if literature is to play its proper part in education. Each case must be made the subject of a special diagnosis and a special prescription. We might apply to this problem the favorite formula of one of the schools of modern socialism — “From every man according to his ability; to every man according to his needs” — although it is curious to see a socialist precept doing service in an individualist cause.

While college and university English is the special subject of the volume to which these pages serve as an introduction, it seems to me that the subject of elementary and secondary English cannot here be wholly ignored. The subject of the teaching of English is a unity, however varied the details at its successive stages, and it is truer of this subject than of most that mistakes made in the earlier years are difficult, if they are not impossible, of subsequent correction. The English Conference named by the famous Committee of Ten on Secondary Education soon came to realize these facts, and their report differed noticeably from those of the Conferences upon other subjects, by covering, not only the period of secondary education, but also the years that come before. The Report of that Conference, and the Harvard Report on Composition and Rhetoric, made public a year or so earlier, are responsible for much of the recent awakening of interest in the subject of English instruction. In fact, the Harvard Report may be said to have given to the reform movement its strongest impulse, and made a burning “question of the day” out of a matter previously little more than academic in its interest. The subject was made to reach a larger public than it had ever reached before, and this new and wider public was fairly startled out of its self-complacency by the exhibit made of the sort of English written by young men and women supposed to have enjoyed the best preparatory educational ad-

vantages, and to be fitted for entrance into the oldest and most dignified of our colleges. The report was more than a discussion of the evils of bad training; it was an object-lesson of the most effective sort, for it printed many specimen papers *literatim et verbatim*, and was even cruel enough to facsimile some of them by photographic process.

The seed of discontent having thus been sown broadcast, the field was in a measure prepared for the labors of the English Conference named by the Committee of Ten; and the Report of that Conference, made public early in 1894, has kept the question of English teaching as burning as ever, if, indeed, it has not fanned the flame into greater heat. Not only the educational periodicals, but also many published in the interests of general culture, and even some of the newspapers—in their blundering way—have kept the subject before the public. Educational gatherings have devoted to it much of their attention, and it has been largely taken up by writers for the magazines.

The Conference recommendations for the eight years of instruction in elementary English are substantially as follows: For the first two years, elementary story-telling and the description of objects; for the next four, the use of reading-books, the beginnings of written composition, and a certain amount of informal grammar; for the last two years, formal grammar and reading of a distinctly literary sort. The “speller” is to be discarded altogether, and the “reader” after the sixth year. I wish, indeed, that the Conference had gone still farther in the latter case and rejected the “reader” altogether. There is little to be urged in its favor, although it has long been the main reliance of elementary education in English. The important principle seems to be that nothing but literature should be read at all, and the “readers” in current use certainly contain much matter that cannot by any courtesy be called literature. This criticism is altogether

apart from the other defect of scrappiness, inherent in the plan of the typical reading-book. Even *Mother Goose*, as Mr. Horace Scudder has convincingly argued, is a sort of literature, and there is no lack of other substitutes for the thin and innutritious pabulum of the graded (I was on the point of writing degraded) books called "readers" which enterprising publishers have forced upon several generations of over-complacent school authorities. Moreover, the use of the "reader" generally means wearisome repetition of a limited amount of matter, whereas a rational educational method would demand very little repetition. The jaded interest with which a hapless child cons the familiar and well-thumbed pages is fatal to that appreciation of literature which it should be the first aim of primary education to encourage. Why, in these days of inexpensive production of reading matter, should a child be forced to peruse the same pages over and over again until the very sight of the book is hateful to him? Why should not every day bring to him fresh matter for the stimulation of his growing intelligence and imagination?

As for the other point upon which I would insist, the reading of nothing that is not worth reading, there can be no possible excuse for the kind of literary gruel that is too commonly fed, by spoonfuls, to the young. When we consider the peculiarly receptive quality of the child's mind, the retentiveness whose loss he will so soon have occasion to mourn, the imagination so early to be dulled by the prosaic years to come, does it not seem a crime to make of these faculties or powers anything less than the utmost possible, to force the free spirit into ruts and waste it upon inanities? Having at hand the ample literature which gives expression to the childhood of the race, the literature of myth and fable, of generous impulse moving to heroic deed, how can a teacher be justified in substituting for this the manufactured and self-conscious twaddle that is the staple of most modern writing for children? Even

for the very youngest who can read at all, there is no lack of suitable material. And when a more advanced stage has been reached, there is the whole world of fairy lore, the wealth of religious and secular story-telling, the inexhaustible fund of historical incident, all of which must be included in the outfit of the adult mind, and much of which is better acquired at an early age than at any other. The child who has grown up in ignorance of the labors of Hercules and Siegfried's fight with the dragon, of the wanderings of Ulysses and the deeds of King Arthur, of Horatius at the bridge and Leonidas at Thermopylæ, has missed something that cannot be given him later, and may justly feel himself defrauded of a part of his birthright. The sense of injury is only aggravated by finding the mind filled instead with lumber worse than useless, with recollections of the worthless stuff, only too well remembered, that in childhood usurped the place that should have been filled by literature carefully selected for the value of its form or of its subject-matter.

In dealing with its subject proper — the subject of English in secondary schools — the Report of the Conference makes a number of highly important recommendations. To begin with, a demand is made for one-fourth of the time covered by the years of secondary education. Of this share literature proper should get rather more than half, the rest being given to composition, rhetoric, and grammar of the historical or systematic sort. The demand for a full fourth of the secondary school period does not seem to me excessive, and other reforms may well wait until the justice of this claim becomes generally admitted. Given such a recognition of the importance of secondary English, the accomplishment of its educational purpose must follow from insistence upon a few simple and well-understood principles rather than from any new devices or startling innovations of method. The Report rightly emphasizes the fundamental importance of requiring

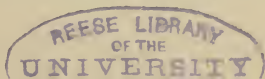
good English in all school work, whether written or oral. As long as slovenly composition is allowed to pass uncensured in mathematical or natural science exercises, as long as slovenly speech is tolerated in class translations from foreign languages, the case remains hopeless. This is the root of the matter, and other reforms are of minor importance. Theme-writing in the English classes is useful, but written exercises in all the classes must be treated as themes, and bad English in a mathematical paper must count against it no less than bad logic. Teachers should also avail themselves to the utmost of the invaluable comparative advantages offered by the study of whatever ancient or modern languages are being pursued at the same time by the English student. The Conference was wholly right in asserting that "the best results in the teaching of English in high schools cannot be secured without the aid given by the study of some other language."

In secondary education, the old-fashioned treatment of English literature found its embodiment in a historical text-book, to be learned mostly by heart, accompanied sometimes by a hand-book of "extracts," in which each representative writer received an allotment of two or three pages. Sometimes the history and the "extracts" were jumbled together, to the still further abridgment of the latter. The better modern method, which has gained much ground of late, concentrates the attention upon a few longer works and their writers. This method is doubtless an advance upon the other, yet it sometimes means a reaction carried to extremes. We cannot afford to eliminate the historical text-book altogether, but we do need to have the right kind of book and to use it with intelligence. For the book that gives cut-and-dried critical formulas — a too prevalent type — the educator can have no use. What he wants is a book that shall stimulate the critical faculty in the student, not suppress it by supplying criticism ready-made. To direct, but not to force,

opinion, and to encourage the widest range of independent reading, should be the aims of secondary instruction in literature. As for the bare facts — dates, historical conditions, and the like — they must be learned as facts, but they are not all as lifeless as many students think them, and a judicious and sympathetic instructor will succeed in clothing many of them with such associations as to make their retention a easy matter.

The greater part of the English literature work done in secondary schools ought, of course, to consist in reading as many whole pieces of literature as it is possible to crowd into the time allotted. Since no two classes can be alike, and no two teachers ought to be alike, there is no greater mistake than the arrangement of a Procrustean course, to be followed by all, and repeated year after year. Whether the annual divisions of the high-school work be based upon literary periods or literary forms, or graded according to difficulty of subject-matter, there should be within each year's work an almost unbounded latitude for the display of the instructor's individuality. He should be free to read as much as he chooses, and what he chooses, and in whatever way he chooses. To impose rigid methods upon the secondary teacher, or to select for him the texts which he shall study with his classes, is an act of sheer and utterly unjustifiable arrogance.

To sum up, I am inclined to think that the problem of secondary education in English reduces itself to getting teachers who know good literature and care for it, and minimizing to the utmost the restrictions placed upon their work. Duplication of work in different years must be avoided, but beyond the limitations set with this object in view there should be no effort made to secure uniformity, both because every attempt to secure it costs something in vitality, and because there is no good reason for uniformity anyway. These



suggestions doubtless seem tame in comparison with the brilliant new departures here and there noisily heralded, but radical reconstructions appear to me no less suspicious in the body educational than in the body politic. It will be time to seek for the "new thing" when we have done all that is possible with the old.

Coming now to the subject of college and university English, with which the present volume is chiefly concerned, it may be said that the recent reaction from the formal and dispiriting methods of the past is very pronounced, and that the study of the English language and literature appears to be in a state of healthful activity. Mr. Churton Collins, writing six or seven years ago upon the subject of the instruction in English in the higher schools and universities of England, complained that "it attains none of the ends which a subject in itself so full of attraction and interest might be expected to attain. It fails to fertilize; it fails to inform; it fails even to awaken curiosity." This triple failure he ascribed to the fact that literature "has been regarded not as the expression of art and genius, but as mere material for the study of words, as mere pabulum for philology." Again, the whole machinery of higher education in England is subordinated to the interests of examiners, and its final product is the successful examinee, the man who is found equal to the Civil Service tests, the classman of the Tripos. Even so sound a thinker as Professor Goldwin Smith has recently doubted the success of the new Oxford school of English literature, on the ground that the subject does not easily lend itself to the traditional sort of examination. Emerson, many years ago, outlined the New History in the phrase: "Broader and deeper we must write our annals." Similarly, we may say to such cavillers as Professor Smith: "Broader and deeper must we make our examination papers." The subject of English literature has far too high an educational value to be neglected

merely because it requires some adaptation or reconstruction of a few time-honored methods and adjuncts of teaching.

The criticisms of Mr. Collins apply, of course, *mutatis mutandis*, very largely to the American conditions of not many years ago. It may be said, indeed, that the temptation is still strong with us to regard works of literature as material for minute philological and historical analysis, and that this procedure finds a certain warrant in the marked success which everywhere attends it. But the real question is whether the success thus obtained is of the sort to be desired. Does it not mean the intrusion of science upon a domain set apart for other, if not higher, purposes? It is doubtless much easier to treat literature by the method of science than by the method of æsthetics; but does not literature, thus treated, cease to assert its peculiar and indispensable function? Perhaps it may be just as well, as the late Edward T. McLaughlin suggested, to defer "laboratory work" in literature "until scientists introduce literary methods into the laboratory." The effects of this "mechanical and harshly intellectualized study" are not unfairly described by that writer in the following passage: "If the literary neophyte's attention is directed too largely toward facts, he may mistake the means for the end, and as a result of his training find the principal object that confronts him as he takes up new works, nothing spiritual and æsthetic, but only the task of obtaining exterior information, hunting down quotations, dates, and allusions, surveying a poem by the rod and line of a technical phraseology, detecting parallels, and baying at the holes of conjectural originals, finally to emerge from his studies learned, but not literary." It seems to me that our colleges should no longer permit this sort of work to masquerade as the study of literature, but should relegate it to the department of science, where it properly belongs. But some of our college calendars, upon compliance with this demand, would

be almost denuded of literary courses, which, in turn, might result in the much-needed provision for the study of literature in the true sense. It is no easy matter to disentangle the study of literature, thus conceived, from the meshes that philological and historical science have woven about it, but a few men have been successful in the work, and their example is there for the rest to follow. Men of this class, more than of any other, are needed by our colleges to-day ; and in securing such men, giving free scope to their activity, and recognizing the claims of their work as no less serious than the claims of work in any other department, the colleges will do literature the best service in their power.

The series of articles which are now published go far to show that the objections raised by such men as Professor Goldwin Smith and the late Professor Freeman are nothing more than bugbears. If American experience (as recorded in these articles) counts for anything, it must be admitted to establish beyond question the claims of English as a proper subject of university instruction. Does it fail to fertilize, to inform, to awaken curiosity ? Let us see what a few of our educators think about it. Says Professor Cook : "The writer might formulate the especial object which he proposes to himself as the development in the student, whether graduate or undergraduate, of insight and power, and indeed he conceives this to be the end of all education whatever. The imparting of information seems to him quite a secondary object ; and a love for literature is most likely, as he thinks, to be promoted by the acquisition of insight and power." Says Professor Corson : "It is considered of prime importance that students should first attain to a sympathetic appreciation of what is essential and intrinsic, before the adventitious features of literature—features due to time and place—be considered." Professor Dodge, speaking of the study of Shakespeare, says that grammatical criticism is treated spar-

ingly, and textual criticism even more so. He then adds: "The results of this method of Shakespeare study have been very encouraging, many of the pupils seeming to develop from it a real love for the subject." Professor March writes that the courses under his direction are constant to the central idea of this passage quoted from Arnold of Rugby: "What a treat it would be to teach Shakespeare to a good class of young Greeks in regenerate Athens; to dwell upon him line by line and word by word, and so get all his pictures and thoughts leisurely into one's mind, till I verily think one would, after a time, almost give out light in the dark, after having been steeped, as it were, in such an atmosphere of brilliance." Professor Sampson considers the fundamental aim of the work to be "The study of literature, not of biography nor of literary history, not of grammar, not of etymology, not of anything but the works themselves, viewed as their creators wrote them, viewed as art, as transcripts of humanity, — not as logic, not as psychology, not as ethics." And Professor Tolman thus sums up his conclusions: "Literary masterpieces should be studied chiefly, it seems to me, for their beauty. It is because of their charm, their beauty, that they have immortality; it is only because of this that we study them at all."

These remarks, which might be multiplied indefinitely, seem to me fairly typical of the spirit in which the subject of English literature is studied in our colleges and universities. Avoiding the dangerous extremes of pedantry on the one hand and dilettantism on the other, our teachers of literature seem to be animated by the desire to impart the spirit of literary appreciation no less than the methods of exact scholarship in literary investigation. The large proportion of students taking English courses is almost everywhere noticeable, and there is little evidence that these courses are elected because they are "soft." There is a recent and grow-

ing tendency to base the doctor's degree upon English as a principal subject, and to encourage publication of the theses offered. Inspection of a number of such theses that have come to my notice during the past two years shows them to compare more than favorably with the similar work done in English at the German universities. In this American work, æsthetic and philosophical criticism has its full share, and its recognition is not to the detriment of rigorous training or sound scholarship.

The series of reports upon the teaching of English to which attention is now directed have been contributed in every case by some one closely identified with the English department of the institution concerned, and in the majority of cases by the head of the department. They provide the most elaborate comparative showing ever made of the methods pursued in this important branch of the higher instruction. There are twenty articles altogether, representing as many centres of light and leading; and while the showing might have been extended to many more institutions without abatement of interest, enough facts have been furnished to provide a safe basis for generalization, and to illustrate every important phase of the teaching of English as it is now understood by those among us who are foremost in its profession.

The colleges and universities represented in this series fall into certain natural groups which it may be well to indicate. First of all, we have such venerable Eastern institutions as Harvard, Yale, Columbia, and the University of Pennsylvania. With these we may group Amherst and Lafayette, standing for the class of small colleges to which American education owes a debt far from measurable by their size, and the University of Virginia, representing the earlier type of Southern education so well justified of its children during the long *ante-bellum* period. A second and fairly compact group is formed of the state-supported institutions of the New

West — the Universities of Michigan, Illinois, Indiana, Wisconsin, Minnesota, Iowa, Nebraska, and California. The third and last group includes those later foundations of private philanthropy which, with their suddenly acquired wealth and mushroom-like rate of development, already threaten to overshadow the ancient fame of the New England institutions. To this category belong Cornell and Stanford Universities, Johns Hopkins University, and the University of Chicago. Here we may also include, as representing both the new philanthropy and the new spirit that does not seek to exclude woman from the benefits of the higher culture, Wellesley College, to which attention is called in one of the most interesting reports of the series.

Although this grouping is but one of several that might be chosen, it seems, on the whole, the most natural and the most suggestive. It very nearly amounts to a geographical grouping of the East and the West, or to a chronological grouping of the old and the new. And perhaps the first idea suggested by this antithesis of East and West, of old and new, is that the former class stands for a conservative adherence to well-tried methods and aims, while the latter class stands for experiment, fertility of invention, and the broadening of standards. Certainly, the new ideas and the novel methods reported come rather from the West than the East, rather from the youthful than from the ancient foundations. It is undoubtedly true that the newer communities of the West supply the educator with a cruder material than comes into the hands of a New England faculty, and possibly this is the very thing that stimulates him to new departures and novel activities. It makes a vast difference whether the average student comes from a home in which books are among the most essential of furnishings and from a family in which culture is a traditional inheritance, or from the environment of the pioneer settlement, which has not yet forgotten or outlived the hard

struggle for subsistence and a foothold. And, while I am not disposed to say that the new universities are doing more than the old ones for the study of our common speech and literary inheritance, I cannot refrain from commendation of the alertness, the keenness of scent, and the adaptability with which they are shaping their work to their special conditions.

Viewing this collection of reports as a whole, it is clear that they supply the material for a considerable number of fairly trustworthy inductions. A few of these I will endeavor briefly to set forth. The statistics given to show the numbers of students pursuing English courses at the respective colleges show that these courses are nearly everywhere very popular. They run the classical courses closely, and in some cases seem to attract a larger number of students, although the figures are lacking for any exact comparative statement on this subject. In a recent review article Professor Woodrow Wilson contends that the twin bases of the new liberal education ought to be the study of literature and the study of institutions. As far as the study of literature is concerned, it would seem that the contention is already justified, or nearly so, by the fact. The thousand odd students at Yale (and Sheffield), at Harvard, at the Universities of Michigan, and even of Nebraska, give eloquent testimony to the popularity of English teaching, to say nothing of the eight hundred and seventy-three reported by California, the six hundred and twenty-nine by Chicago, and the four hundred and fifty by Stanford. Equally eloquent, from another point of view, are such English faculties as that of Harvard, with twenty men, and of Chicago, with fifteen. Courses are reported in so many different ways that comparison is not easy; but Chicago, with upwards of sixty hours a week, seems to head the list, while Harvard, Stanford, and California are not far behind.

The important subject of entrance requirements is not dis-

cussed in the majority of our reports, but the few allusions made to it are of the greatest interest. During the past year, Yale has for the first time required an entrance qualification in English. From Pennsylvania comes the vague report that "English literature" is required for entrance. As we go West, we do better and better. Indiana has relegated the bugbear of "Freshman English" to the preparatory schools, and Nebraska has accomplished a similar reform. The most interesting reports upon this subject come from the Pacific Coast. The University of California requires "a high-school course of at least three years, at the rate of five hours a week; and it advocates, and from some schools secures, a four years' course." This requirement is further said to be fifty per cent more extensive and stringent than that made by the New England Association of Colleges. Stanford University started out with what was substantially the New England requirement, but has since raised that standard upon the side of composition. "This year," it is said, "we have absolutely refused to admit to our courses students unprepared to do real collegiate work. The Freshman English course in theme-writing has been eliminated from our programme, and has been turned over to approved teachers, and to the various secondary schools. Had this salutary innovation not been accomplished, all the literary courses would have been swept away by the rapidly growing inundation of Freshman themes, and all our strength and courage would have been dissipated in preparing our students to do respectable work at more happily equipped universities."

The study of these reports shows the existence, in most of our colleges, of a well-marked differentiation of literature from linguistics. In many of the cases, indeed, there is an equally distinct differentiation of rhetoric from the other two departments. If this introduction has dwelt more fully upon the æsthetic than upon the linguistic side of English training,

there has been no intention of ignoring the importance of the latter aspect. The linguistic part of the field is in no danger of careless cultivation, and has little need of fertilizers. The methods of linguistic study have been so thoroughly formulated and systematized by workers in the classical languages, that they may be transferred with slight modification to the subject of the English or any other modern tongue. But there is still something resembling anarchy in our treatment of English from the side of æsthetic criticism, as well as from that of history or of philosophy. Hence it is necessary to direct the attention mainly to these aspects. It seems to be of the first importance that the two grand divisions of the subject should be sharply differentiated. One need have no quarrel with either the science of linguistics or the art of rhetoric to be persuaded that neither of the two should be permitted to masquerade as the study of literature. It is gratifying to find that the distinction is both made and observed in nearly all of the institutions under consideration. "Mere literature" seems to have its full share of attention and teaching strength; it appears to be cordially recognized as a true university subject, with its own methods and aims, and with its own tests of the culture which it has to impart. That university teaching in literature may be made something more than the "chatter about Shelley" which one of its most famous opponents delighted to call it, should be sufficiently evident from a careful study of these twenty reports. The question may be raised whether it would not be well to set an official seal upon the separation of literature from its allied subjects by making of it a separate department of university work, just as some of our more progressive institutions have erected sociology into a distinct department, thus definitely marking it off from the allied departments of political and economic science. The English scholars in our universities are, almost without exception, either literary critics or masters of linguistic science;

they are rarely, if ever, both at once. Now this means that a department of English having a single head will almost inevitably become developed upon one side at the expense of the other. Such of our institutions as Columbia College, Cornell University, and Stanford University have clearly recognized this difficulty, and have kept English linguistics distinct from English literature.

Assuming this differentiation, what should be the qualifications of a professor of English literature proper? His function, to quote from Mr. Collins once more, "is the interpretation of power and beauty as they reveal themselves in language, not simply by resolving them into their constituent elements, but by considering them in their relation to principles." To perform this function it is evident that he must have a thorough training in the history of criticism, from Aristotle to Pater; that he must have a wide acquaintance with literature, ancient and modern, native and foreign; that he must have a delicately attuned ear and a cultivated æsthetic sense; that, finally, he must have in an unusual degree the power of giving literary expression to his thought, and something like a passion for bringing other minds into sympathetic communion with his own. He should be, in a word, as nearly as possible such a man as Arnold, or Lowell, or Sainte-Beuve, among the dead, or as M. Brunetière, or Mr. Watts, or Mr. Stedman, among the living. Men of this type, or approaching this type, some of our universities already have; the others may obtain them if they will but enlarge their horizon sufficiently to recognize the fact that for the work of giving vital instruction in English literature other than merely academic qualifications are needed; that such qualifications are, indeed, of but secondary importance.

Space fails me in which to discuss the many remaining subjects of interest offered by a comparative examination of these reports. I should like to speak of the growing impor-

tance of graduate work in English, of the tendency to give a larger place to *Seminar* investigation, of the historical aspect of literary study, of the extent to which American literature should receive special treatment, of the importance of introducing courses which bring into comparison the literatures of culture, of the inexhaustible subject of special methods of instruction, and the equally inexhaustible subject of the general aims to be kept in view by the teacher of literature. But such discussion must await another occasion. My closing word shall be one of gratification at the admirable variety, vitality, and individuality of the presentment as a whole. Whatever may be the shortcomings of our present higher instruction in English, it has not fallen into the stagnation of a pedantic routine. It is alert, progressive, and eager in its outlook for higher things than have as yet been attained, however far it may still be from the fulfilment of its whole ambition.

W. M. P.



ENGLISH AT YALE UNIVERSITY.

PROFESSOR ALBERT S. COOK.

ACCORDING to the Catalogue, Yale College, or the Academical Department of Yale University, has this year 1150 students. There are five men to do the work in English — two full professors, Professor Henry A. Beers and myself, and three instructors, Dr. W. L. Phelps, Mr. H. A. Smith, and Dr A. W. Colton. Nineteen hours a week of English are offered, a one-hour course (virtually) to Freshmen, a three-hour course to Sophomores, one two-hour course and one one-hour course to Juniors, three two-hour courses to Seniors, and three two-hour courses to Juniors and Seniors alike. Eliminating duplicates, 922 men are receiving English instruction, being rather more than four-fifths of the number of students in the College. Of these 331 are Freshmen; 292 — practically the whole class — are Sophomores; the rest are Juniors and Seniors, the proportion being 179 Juniors to 120 Seniors. Of the Juniors, 44 take four or more hours of English; of the Seniors, 18 take four or more hours, and 9 as many as six, or more. The present year is the first that an entrance examination in English has been required since the modern methods of teaching preparatory English have come into effect, and measures have now been taken to conform to the recent recommendations of the Commission of Colleges in New England. All the Junior and Senior work is elective; the Sophomores choose five out of six prescribed subjects, these being Greek, Latin, modern languages, mathematics, English literature, and physics. All but three Sophomores elect English this year.

In the Sheffield Scientific School of Yale University there are 612 undergraduates, distributed into three classes — Freshman, Junior, and Senior. For this number two English teachers are provided — a full professor, Professor Thomas R. Lounsbury, and an instructor, Dr. H. P. Cross. Seven hours of work in English are given, distributed as follows: for Freshmen, a required course of two hours per week during the first term (one-third of the academic year); for Juniors, a required course of one hour during the second term, and an elective course of two hours during the first term, and three hours during the rest of the year; for Seniors, an elective course of three hours. The Freshman course is given to 250 men, the Junior required course to 199, the Junior elective course to 57, and the Senior elective course to 50 men. In respect to the entrance examination in English, the requirements are nearly the same as in the Academical Department, and it is intended that the agreement shall be still closer in future.

The Freshman and Sophomore courses in Yale College are outlined as follows: —

The required study of English literature occupies three hours a week through one-third of Freshman year. This work has two objects in view: (1) to give the student an elementary knowledge of the history of English literature, so that he may be able to take more advanced courses or do general reading intelligently, the means employed being recitations from Mr. Brooke's *Primer of English Literature*; (2) to make every student intimately acquainted with a part of the works of the greatest English writers, by forming the habit of reading them critically and with a thorough understanding of every sentence; this end is sought to be attained by class-room discussion of three representative plays of Shakespeare, attention being paid to the close interpretation of the text, the development of plot, analysis of character, and general æsthetic criticism.

In Sophomore year the following authors are read: Spenser, Shakespeare, Bacon, Milton, Addison, Swift, Pope, Johnson, Goldsmith, and Gray. The study is both historical and critical, giving the student an

idea of the general development and course of English literature, while, at the same time, aiming to establish sound principles of criticism and secure a better appreciation of literature as an art. Practice in composition work is afforded by the preparation of three papers in the year, on subjects connected with the work of the course.

The Junior and Senior elective courses in Yale College are the following:—

PROFESSOR BEERS:—

Georgian Literature of the XIXth Century.

Juniors. 2 hrs. both terms.

Critical readings in the class-room in the verse and prose of Wordsworth, Coleridge, Scott, Byron, DeQuincey, Lamb, Shelley, and Keats.

Literature of the Early Stuart and Commonwealth Period.

Seniors. 2 hrs. both terms.

The literary history of the generation of 1625–1660 (excluding the drama), with special reference to the development of prose, to the lyrical verse of the Church poets and the Cavaliers, and to the writings of Milton in English and Latin.

English Romanticism.

Seniors. 2 hrs. both terms.

The history of English Romanticism from Thomson to Swinburne (1726–1890), with incidental study of parallel movements in Germany and France. Instruction is given mainly by lectures, and frequent written examinations are held on the reading assigned.

PROFESSOR COOK:—

English Political Orators.

2 hrs. 1st term.

Study of English Parliamentary orators of the eighteenth and nineteenth centuries, particularly of Burke. Comparison of English with American political orators.

American Literature.

2 hrs. 2d term.

Study of selected authors, such as Emerson, Hawthorne, and Lowell, with outside reading in authors or works not undertaken in class.

what did Cook write?

Bacon.

2 hrs. 1st term.

Bacon's *Essays and Advancement of Learning*. Study through paraphrase and amplification. Bacon's character, opinions, and style. His place in Elizabethan literature. Frequent preparation of brief papers on assigned topics.

Browning.

2 hrs. 2d term.

Critical study of selected poems. Browning's theory of life, literary art, and place among the poets of this century. Comparative readings in other authors, and frequent preparation of brief papers on assigned topics.

Old and Middle English.

2 hrs. both terms.

An elementary course in the beginnings and earlier development of the English language and literature. The first term will be devoted to Cook's *First Book in Old English*. In the second term this will be followed by more difficult Old English texts, and by the reading of selections from Chaucer and other Middle English writers for linguistic purposes.

DR. PHELPS : —

The Elizabethan Drama.

Seniors. 2 hrs. both terms.

A purely literary course in the English Drama, from the Mystery Plays to the closing of the theatre in 1642. The pre-Elizabethan period will be read and discussed only in the most cursory fashion, the object being to get merely a historical background. Some plays of all the principal dramatists from 1580 to 1640, except Shakespeare, will be read: Marlowe, Ben Jonson, Dekker, Chapman, Heywood, Middleton, Beaumont and Fletcher, Webster, Ford, Massinger, and Shirley. The course will require from every student a large amount of reading. Although intended primarily for Seniors and graduates, a limited number of Juniors will be admitted, the previous consent of the instructor being necessary.

MR. SMITH : —

English Composition.

Seniors. 1 hr. both terms.

Course 114 is intended primarily to give practice in composition. For this purpose a theme of not over 150 words will be

required, for the first term at least, five times a week from each member of the class. A weekly class-room exercise will be occupied with discussion and criticism of specimen themes, and with instruction in some of the principles of composition. The instructor will also meet the members of the class individually for conference about once a month. The methods of the course may be varied from time to time at the discretion of the instructor, and will require of the class a considerable amount of outside work.

Of these, and the corresponding courses offered every alternate year, the Catalogue offers the subjoined explanations: —

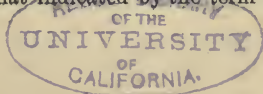
The strictly elective work in English (the Sophomores elect five out of six subjects) follows four different, though related, lines. Instruction is offered in the history of the literature as a whole; in the earlier stages of the language, with reference as well to the reading of the older literature as to linguistic discipline; in composition; and in the study of various periods, tendencies, classes of writers, and individual authors.

The course in the history of English literature is meant to deepen and extend the instruction in that subject received in the earlier years.

The course in Old and Middle English is intended to impart a general view of the history of the language, and the elementary knowledge essential to the reading of pre-Chaucerian authors, as well as to the fuller understanding of Chaucer himself; this course is especially recommended to all those who look forward to the teaching of English, whether in college or secondary school.

The course in composition affords opportunity for practice in the preparation of daily themes, and for the broader, as well as the minuter, criticism of them by the instructor. Besides this special class in composition, many of the courses in literature provide opportunities for the preparation of papers on topics that are naturally suggested, and for the oral discussion of them. The DeForest, Townsend, TenEyck, Betts, and McLaughlin prizes are under the superintendence of the instructors in English, and constitute a stimulus to sound and creditable work in composition.

The chief periods of English literature, with reference to which instruction is at present provided, are: (1) the Early Stuart and Commonwealth period; (2) the Georgian period; (3) the Victorian period; (4) that covered by American literature, especially of the present century. The chief tendency discussed is that indicated by the term Ro-



manticism. The chief classes of writers examined are the Elizabethan dramatists, the essayists, and the political orators of the last and the present centuries. The chief individual authors studied are Shakespeare, in two different courses, pursuing two somewhat different objects; Bacon; Browning; and Tennyson.

The larger number of the courses in English are intended to be disciplinary, as well as instructive: in other words, they have in view the development of insight and power no less than the conveyance of information.

Authōritative statements concerning the courses of the Sheffield Scientific School are as follows:—

ENGLISH. — The course is designed to give the student acquaintance with the great representative writers of the various epochs. A history of the language is one of the studies of the Freshman year; and after that year the study of the language is made entirely subordinate to that of the literature. During the first term of Junior year, however, extracts from Early English authors are read, and Early English grammar is studied, so as to familiarize the student with the inflections then in use and the distinctions existing between the leading dialects. It is the aim of this term's work to give such knowledge of forms, and to some extent of words, that the student will be able to read at sight any Early English author whose writings do not involve special difficulties of language or vocabulary.

With the second term, the regular study of English literature proper begins with Chaucer; and for the rest of the course till the end of Senior year the following authors are read: Bacon, Shakespeare, Milton, Dryden, Pope, Gray, Goldsmith, and later writers. Those mentioned in the list are always studied, but other authors not named are also taken up, the course varying somewhat in different years. In all cases, complete works of a writer are studied, not extracts; as, for instance, several of Chaucer's *Tales*, and several of the plays of Shakespeare. The authors are taken up in chronological order, and the literary history of the time is likewise carried on in connection with the great representative writers of each period.

ENGLISH COMPOSITION. — This course, required of the entire Junior class, consists of weekly exercises based on selections from the writings of well-known authors, such as Irving, De Quincey, and Macaulay. While it intends in the first place to give freedom of expression and the correction of the most obvious faults by practice in writing rapidly the

substance of a passage previously assigned, it also aims to direct the attention of the student to qualities of style and methods of composition, to arouse his appreciative interest in the works as literature, and to improve the quality of his writing by improving the quality of his thought. To this end occasional discussions of the selections read will occupy a part of the weekly hour.

The courses of graduate instruction are given under the direction of the Philosophical Faculty, which is distinct from that of Yale College or of the Sheffield Scientific School, though naturally including the principal instructors in both. The courses in English are these, besides the undergraduate courses, which are offered to graduates also, in some cases with more extended work to fit their needs:—

PROFESSOR LOUNSBURY:—

The English Literature of the XIVth Century.

PROFESSOR BEERS:—

The Restoration and the Classical Age (1660–1745).

The course is intended only for graduate students, who meet for instruction once a week to discuss and report upon assigned portions of the writings of Dryden, Etherege, Wycherley, Vanbrugh, Farquhar, Congreve, Buckingham, Milton, Bunyan, Butler, Otway, Cowley, Swift, Prior, Addison, Pope, Steele, Parnell, Gay, DeFoe, etc. Diaries, memoirs, and histories of the period are also in part examined.

PROFESSOR COOK:—

[The strictly graduate courses offered below are given according to circumstances and the needs of the graduate students actually in attendance; but special attention is given to the supervision of individual research along these and similar lines.]

Theories of Poetry.

2 hrs. 2d term.

A course in the theories of poetry in general, and in the principles of criticism applicable to its various departments, as the epic, dramatic, and lyric. Discussions and papers on the basis of

*As described;
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standard works, such as Aristotle's *Poetics*, Sidney's *Defense of Poesy*, Addison's *Criticisms on Paradise Lost*, Boileau's *Art of Poetry*, Lessing's *Laokoon*, and others of similar character.

Old English Poetry.

1 hr. 1st term.

The texts used are *Judith* (Cook's edition), *Elene* (Kent's edition), and *The Battle of Maldon* (Sweet's *Reader*). These are read, their place in the literature examined, and questions of authorship, date, and textual criticism discussed. TenBrink's and Wülcker's *Histories of Old English Literature* are constantly used for reference.

Old English Grammar.

1 hr. 2d term.

An exhaustive grammatical examination of some prose text is made, on the basis of Cook's *Phonological Investigation of Old English* and edition of Sievers' *Grammar for Phonology*, of the latter for Inflection, and of March's *Grammar for Syntax*.

Historical English Prosody.

1 hr. 1st term.

Schipper's *Englische Metrik* is adopted as the basis of study, but reference is made to the discrepant views of other authorities.

Middle English Grammar.

1 hr. 2d term.

An outline of Middle English phonology and inflection is given by means of lectures, and the knowledge thus gained is applied in a grammatical study of Chaucer, on the basis of TenBrink's *Chaucer's Sprache und Verskunst*.

Seminary in Ben Jonson.

A study of the language, versification, sources, dramatic art, and influence of Ben Jonson.

An English Club, organized in January of this year, and composed of teachers and graduate students, with the writer as chairman, holds meetings every alternate Monday evening for the reading and discussion of papers relating to methods of teaching and studying English. Some of the topics presented have been: Mr. Churton Collins's *Study of English Literature*, English at Oxford University, Professor Corson's

Aim of Literary Study, Professor Laurie's *Lectures on Language*, The Function of Mythology in the Teaching of Elementary English, Structural Beauties of the Odyssey, etc. There is also a Modern Language Club, formed of instructors and students in the Departments of English, Romance Languages, and German, which holds its regular meetings on the second Saturday evening of each month, for the reading and discussion of original papers, and for reports of progress in the field of these studies. The seminary, introduced last year, is now in successful operation, and the beginnings of a seminary library have been made in a room set apart for that purpose and for research.

It will be observed that there is at present no methodical instruction in rhetoric in Yale University, and that in Yale College composition is systematically taught in but one course, and that an elective, though incidentally in connection with the preparation of papers in the literature classes. In the Sheffield Scientific School, Juniors receive instruction in composition for an hour a week throughout the year. In the College, provision has at length been made for the regular teaching of both rhetoric and composition in the future. Dr. Charles S. Baldwin, late of Columbia College, will have charge of this work. For next year he will give to the Sophomores a required course of an hour a week out of the three devoted to English, besides conducting the criticism of Sophomore essays. The subjoined announcement will indicate the nature of his proposed work with upper-class men:—

Competitors for the Porter, DeForest, Townsend, TenEyck, Betts, and McLaughlin prizes have the privilege of regular consultation with Dr. Baldwin in rhetoric at his office in 15 White Hall. The same privilege is offered to a limited number of competent Seniors and Juniors who wish to combine an optional course in composition with any elective course requiring essays, or who have shown special aptitude for some distinct kind of writing.

Only one linguistic course in English is offered in Yale College, and this is pursued by but ten undergraduates, though also by several graduates. This will indicate that the study of English linguistics (the term philology, of course, comprises literary study) has not yet secured a firm foothold in the College proper.

In estimating the amount of work performed by the members of the teaching staff, it must not be overlooked that, because of the size of the classes and the number of divisions, a three-hour course often represents twelve hours of instruction per week, and a two-hour course four or six, and that the professors who give undergraduate instruction are the only ones to offer courses in the Graduate School. To compare the equipment in English with that in some other departments of the College proper, it may be mentioned that this year there have been seven men in Greek — four professors, one instructor, and two tutors; in mathematics six — three professors, two assistant professors, and one tutor; and in Latin six — three professors, one instructor, and two tutors.

The method of teaching most employed throughout the College and Scientific School is a combination of recitation and lecture, or consists of recitations alternating with occasional lectures. The combination of recitation and lecture might more accurately be described as recitation intermingled with discussion, or with informal comments by the instructor.

The general purpose of the undergraduate literary instruction in both departments is to foster the love of literature and the development of the critical sense, implying, as the latter does, the fullest appreciation of all excellent qualities. Methods vary, as they must, with the individuality of the teacher. The writer might formulate the especial object which he proposes to himself as the development in the student, whether graduate or undergraduate, of insight and

power, and indeed he conceives this to be the end of all education whatever. The imparting of information seems to him quite a secondary object; and a love for literature is most likely, as he thinks, to be promoted by the acquisition of insight and power. Of course these terms must be taken in the broadest sense, so as to include the emotional and æsthetic faculties as well as the purely intellectual, the will and the moral nature no less than the reason. To this end no study can be better suited than English, its comprehensiveness, variety, and richness of content rendering it an unsurpassed aliment of the spiritual life, while, by proper methods of instruction, it may be made a most effective instrument of spiritual discipline.

ENGLISH AT COLUMBIA COLLEGE.

→ PROFESSOR BRANDER MATTHEWS.

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In a small college a professor of English is called upon to give instruction in three or four distinct subjects — in the use of the English language, ordinarily termed rhetoric, in the history of the English language, in the history of English literature, and often also (if he should happen to be ambitious) in the history of the development of the more important literary forms (the drama, for example, and the novel), in other literatures as well as in English. In a large college, and in a university where much graduate work is carried on, these four subjects are divided among different professors, each of whom, whatever the title of his chair, in reality gives instruction in those divisions of the subject in which he takes most interest. At Columbia College we have a professor of rhetoric and English composition, Mr. George R. Carpenter, with several assistants. We have a professor of English language and literature, Mr. Thomas R. Price, and an adjunct professor of English, Mr. A. V. Williams Jackson. We have also two professors of literature, Mr. George E. Woodberry and myself.

In the Department of Rhetoric, Prof. G. R. Carpenter and his chief assistant, Mr. Baldwin, lecture to the lower classes on the principles of English composition. As the best way to teach students to write is to have them write freely and frequently, they are called upon to express themselves on topics in which they are interested, and often of their own choice. Their written work for other professors is often submitted

also to the instructors in rhetoric. These essays are criticised by the instructors in private talks with every individual student. The general tendency of the instruction is affirmative rather than negative. In other words, instead of telling the student what he must not do, and of dwelling on the faults he should avoid, the aim of the instructors is to show him how to express himself easily and vigorously. As this is Professor Carpenter's first year at Columbia, the courses in rhetoric are not yet fully developed; next year they will be enlarged and increased. Certain courses given by other professors really belong in the Department of Rhetoric. One of these is Professor Price's course (two hours a week throughout the year) on the laws of prose composition in English. Another is my own (one hour a week throughout the year) on the art of English versification, an attempt to give practical instruction in metrical composition.

The instruction in the history of the English language is as distinct as may be from the instruction in the history of English literature. In the Department of the Germanic Languages, of which Professor H. H. Boyesen is the head, he and Professor W. H. Carpenter offer courses in Icelandic, in Gothic, in Middle High German and in Old High German, all of which would be useful to a student of English philology. Professor Jackson has one course (two hours a week throughout the year) in Anglo-Saxon language and historical English Grammar; another (two hours a week, half the year only) on Anglo-Saxon poetry; a third (two hours a week, half the year only) on Early and Middle English from the twelfth to the fifteenth century. Professor Price has a course (two hours a week throughout the year) on Anglo-Saxon prose and historical English syntax.

In the history of English literature, Professor Price has three courses (each two hours a week throughout the year), one on Shakespeare: language, versification, and method of

dramatic poetry; another on Chaucer: language, versification, and method of narrative poetry; and a third on The poetry of Tennyson, Browning, and Matthew Arnold. A course on the English drama to the closing of the theatres (1640), exclusive of Shakespeare (two hours a week throughout the year), is given conjointly by Professors Jackson and Woodberry. Professor Woodberry gives four other courses; two (each one hour a week for half the year) on Spenser and the Elizabethan poets, exclusive of drama, and on Milton and the Caroline poets; and two (each two hours a week throughout the year) on Eighteenth century literature and on Nineteenth century literature. This last course considers only British authors, and therefore it conflicts in no way with my own course (two hours a week throughout the year) on American literature.

Perhaps these three divisions, rhetoric, English language, and English literature, include all the courses which can fairly be called English; but closely allied to the first and to the third of these divisions is literature,—literature at large, independent of any given tongue, just as linguistics is independent of any given language, and going from one tongue to another, just as linguistics goes from one language to another. In this sense the study of literature is the tracing of the evolution of literary form and of the development of criticism as masterpieces came into existence. In this department Professor Woodberry has two courses, one (two hours a week throughout the year) on the history and theory of criticism; Plato, Aristotle, Horace, Quintilian, Sidney, Boileau, Dryden, Lessing, Coleridge; and another, open only to students who have taken the first, on the practice of criticism, a review of the greater works of literature, with specific original inquiries in particular epochs. And I have two courses also, one (two hours a week throughout the year) on the epochs of the drama: Greek, Latin, Spanish, Eng-

lish, French, German; and another (one hour a week throughout the year) on the development of the modern novel, from the *Gesta Romanorum* to *Waverley*. All four of these courses are intended primarily for graduates, and are open only to them and to seniors.

From the foregoing paragraphs the reader can see how fully English is treated at Columbia College, and from how many sides it is approached; and he can judge for himself whether there is any unjust discrimination against either the linguistic half of the subject or the literary. I have to add only that in no course in the history of English literature, or in the history of literature, is any text-book used so far as I am aware. All the professors are agreed in insisting that the student shall get at first hand his knowledge of the authors considered in turn, and that he shall from time to time prepare essays of his own, involving individual research.

*compose
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ENGLISH AT HARVARD UNIVERSITY.

historian →

PROFESSOR BARRETT WENDELL.

DURING the present year (1893-94) the teachers of English at Harvard are three professors, two assistant professors, three instructors appointed for terms of more than one year, five instructors appointed for one year, and seven assistants,—a total of twenty. During the present year these teachers have in charge nine courses and seventeen half-courses. A whole course at Harvard meets three hours a week throughout the year; and a half-course either three (in some cases two) hours a week for half the year, or once a week for the whole. In addition to the courses actually in progress, one course and seven half-courses announced by the department of English are not given this year, but have been given in the past, and will be given in the future, alternating with some of those now in hand.

The report of the Dean of the Faculty of Arts and Sciences for the preceding year (1892-93) shows that the state of affairs that year, which may be taken as typical, was as follows: In nine full courses,—including the course in English composition prescribed for Freshmen, which numbered 499,—there were 52 graduate students, 113 Seniors, 119 Juniors, 136 Sophomores, 377 Freshmen, 88 special students, 62 scientific students, 1 divinity student, and 3 law students,—a total of 952 enrolments. In thirteen half-courses,—including the courses in English composition prescribed for Sophomores and for Juniors, which together numbered 648,—there were 58 graduate students, 188 Seniors, 382 Juniors, 281 Sophomores, 12 Freshmen, 51 special students, 25 scientific stu-

dents, 1 divinity student, 3 law students, and 1 student of agriculture—a total of 998 enrolments. No statistics are available as to how many of these students were enrolled in more than one of the courses under consideration. These figures, then, are valuable chiefly in showing the amount of teaching, in terms of courses and half-courses, actually demanded from the teachers. It may be added, however, that, as a rule, no Freshman is admitted to an elective course in English, while for the regular half-course in English composition prescribed for Sophomores there is an alternative elective full course in the same subject, in which last year 122 Sophomores were enrolled. The full course in English composition prescribed for Freshmen and the half-courses in the same subject prescribed for the two years following comprise all the required work in English at Harvard.

In the course prescribed for Freshmen, Professor A. S. Hill's *Principles of Rhetoric* is used as a text-book. Lectures based thereon are given, and also lectures dealing with some aspects of English literature. Of these lectures students are required to write summaries. Besides this written work, every member of the class writes a composition in the class-room once a week; and these compositions are carefully criticised by the teachers. In the half-course prescribed for Sophomores, lectures are given on exposition, argument, description, and narration; and during the year the students write twelve themes of from five hundred to a thousand words. These are carefully criticised by teachers, and generally rewritten by the students with this criticism in mind. In the half-course prescribed for Juniors, lectures are given on argument; and the students make one formal analysis of a masterpiece of argumentative composition, and write four arguments—known as “forensics”—of from a thousand to fifteen hundred words. Each of these is preceded by a brief, which is criticised by a teacher before the forensic is written.

The forensics themselves are also carefully criticised and usually rewritten. All teachers engaged in these courses keep frequent office hours for personal conference with their pupils.

Apart from these courses, all the work in English at Harvard is elective. Of the elective courses, only one — an elementary half-course in Anglo-Saxon — can be called purely linguistic. Three courses and five half-courses may be described as both linguistic and literary. These deal with various specimens of English literature from *Béowulf* to Milton, in each case attending both to the literary meaning of the matter in hand and to grammatical details in the broadest sense of the term. One full course and five half-courses may be described as literary, demanding a great amount of reading and critical work but paying no attention to linguistic detail. These deal with various periods of English literature, from the sixteenth century to the present time. In the broader sense of the term, all these courses — linguistic and literary alike — may be called philological. Of the remaining work, two courses and two half-courses are in English composition; one half-course is in elocution; and one consists of oral discussion of topics in history and economics.

There is no sharp distinction, then, between literary courses and linguistic. The single full course given this year in literature apart from linguistics is a very advanced one in special research. Of the teachers, one professor, one assistant professor, and one instructor concern themselves wholly with the work classified as both literary and linguistic. All the remaining teachers concern themselves more or less with composition, either prescribed or elective. The courses in literature apart from linguistics are this year in charge of four of these teachers — one professor, one assistant professor, and two instructors.

Last year the largest elective courses were in composition, when the most elementary numbered 154, and the next 148. The largest course among those both linguistic and literary was one in Shakespeare, which numbered 111; the largest half-course in literature, which dealt with the Eighteenth century, numbered 122. In general, the courses dealing either linguistically or otherwise with the earlier periods of English literature were small and mature. One, of the nature of a "seminary," so called, which dealt with Early English metrical romances, numbered only six, all graduate students.

In the courses in composition, prescribed and elective alike, little importance is attached to theoretical knowledge of rhetoric as distinguished from constant practice in writing under the most minute practicable criticism. In the two full elective courses given this year, the students write both daily themes of about a hundred words and fortnightly themes of from five hundred to a thousand words. This work is frequently discussed in person with the teachers, who for this purpose keep office hours — quite distinct from regular classroom appointments — averaging five hours a week. It will be seen, then, that the use of text-books, as distinguished from personal instruction, is reduced to a minimum. The text-books actually in use have been written for the purposes in hand by the teachers who use them.

Of the courses in linguistics and in literature alike it may be said that no text-books are generally used. In linguistics the student must naturally provide himself with a good standard copy of the text under consideration; but the better part of the comments on these texts is supplied by the actual teachers. In literature the student is always sent directly to the works of the writers under consideration. Of these he is often required to read so much as to make the purchase of the works in question impracticable. In such event students commonly read in the college library, where as many copies

as possible of the works under consideration are reserved for their use. In no course in literature is any regular text-book employed.

In the matter of methods, it has long been held by the teachers of English at Harvard that each teacher's best method is his own. When a course is given into a man's charge, then, he is absolutely free to conduct it in any way he chooses. The natural result is such wide divergence of method in detail that no valuable generalization concerning such detail can be made. One man finds recitations useful, generally interspersed with frequent comment; another gives lectures; a third prefers personal conference; a fourth finds the best results coming from properly directed discussions of special topics by his class, — and so on. Furthermore, in certain cases the methods of the same teacher greatly vary with different classes and at different times. On only two points, perhaps, may definite agreement among the teachers be asserted: the first is that a candidate for honors in English, in addition to very high proficiency in six elective courses, ought to know at least the elements of Anglo-Saxon, ought to have made some study of pure literature, and ought to write respectably; the second is that the best educational results are attainable by such free and mutually cordial efforts of teachers differing widely in temperament and special interests as we at present enjoy.

It may be added that the Secretary of Harvard University will gladly send to any applicant a pamphlet describing in detail our courses in English; and that any teacher of English at Harvard will gladly explain his actual methods to any properly accredited inquirer. Persons seriously interested in these methods, then, will probably find a visit to Harvard instructive.

ENGLISH AT STANFORD UNIVERSITY.

PROFESSOR MELVILLE B. ANDERSON.

IN order to understand the purposes and methods of the English courses at the Leland Stanford Jr. University, it is necessary to know something about our system of what is technically called "major subjects." At the beginning of his second year in the University every student is expected to elect a specialty, to which he shall devote at least a third of his time throughout his undergraduate course. So soon as the specialty, or major subject, has been chosen, the professor of that subject becomes the student's official adviser, and no degree is granted until the course pursued by the student shall have been in all respects satisfactory to the professor. It will be seen that this system combines the advantages of great freedom of election on the part of the student, with those of direct, close, and friendly supervision on the part of an expert. Thus, for example, if a student upon entering the University chooses English as his major subject, he is expected to report every semester to one of the professors of English, whose approval he is bound to secure for the course he elects. Should the student see fit to elect certain subjects not approved by his major professor, he is perfectly free to do so, the probable result being that his residence at the University will be so much the more prolonged. If, therefore, a student is willing either to prolong his residence or to renounce the hope of obtaining a degree, his freedom of election is conditioned only upon his competency to get on in the studies elected. The usual

result of the system is simply this: The student takes the five or more hours of work in English (if that be his specialty); several more hours in collateral subjects, such as Latin, French, German, or History, are recommended by the professor; and the student is left free to choose for himself such other subjects as may attract him.

The practical working of this system has hitherto proved very satisfactory. Students elect for the most part only such subjects as they have taste or talent for, and professors have the pleasure and inspiration of working with earnest and enthusiastic men and women. The organic quality of a course thus planned from semester to semester by the interested student, under the advice of his professor, turns out to be far superior to that of the conventional college curriculum. Under the system here described, the graduate finds himself pretty thoroughly grounded in some science, or in some group of related languages, and goes out into the world, not indeed master of a specialty, but at least interested in some branch of rational research, and versed in the apparatus and methods essential to its further pursuit.

I can scarcely define the aims of the courses in English better than I have done in the following sentence from the University Register: "(1) To give training in the formulation and expression of thought; (2) to impart a scientific knowledge of the English language and of literary history, English and European; (3) to acquaint the student with a juster and more liberal method of literary criticism; (4) to introduce him to literature as an art—to cultivate a refined appreciation of what is best, and thus to reveal unfailing sources of pure enjoyment."

Before proceeding to describe the courses, it may be well to advert briefly to the English preparation exacted for admission to the University. The requirements for admission

were at first modelled upon those of the University of California, which are similar to those of the New England Association of Colleges; namely, a play or two of Shakespeare, the *Sir Roger de Coverley Papers*, a story of Thackeray, and a few of the masterpieces of English and American poetry. Under this system the examination consists mainly in a test of the applicant's ability to quote readily, to explain allusions, to write outlines and abstracts, and in various ways to show upon paper that he has read and digested the work in question. While this system is a great advance upon the old practice of requiring an acquaintance with rhetoric and the formal side of grammar and composition, experience shows it to be not quite sufficient. The tendency is to encourage the "getting up" of a certain number of books, and the cramming of a modicum of information about words and etymologies, rather than the attainment of such a practical acquaintance with the vernacular as a student needs in order to take a college course successfully. We have therefore thought it wise to lay more stress upon the student's preparation in composition than has hitherto been customary in our secondary schools. While there has been no nominal increase in the requirements for admission in English, it has become, as a matter of fact, more difficult for the graduates of high schools and other secondary schools to satisfy our requirements. Thus, out of perhaps a hundred and fifty applicants for admission in English at the beginning of the present year, only some forty wrote satisfactory papers. It is hoped that our course in adhering rigidly to the relatively high, but really very moderate, standard of admission in English will have a salutary effect upon secondary instruction in California and elsewhere. All that we really ask on the side of style is that the student be pretty familiar with the mechanical details of composition,—spelling, punctuation, cor-

rect sentence structure, paragraphing, and the like, — and that he be able to express himself with some idiomatic fluency.

During the first two years of the short history of the English department here, the professors were worn out with the drudgery of correcting Freshman themes, — work really secondary and preparatory, and in no sense forming a proper subject of collegiate instruction. This year in accordance with the programme sketched above, we have absolutely refused to admit to our courses students unprepared to do real collegiate work. The Freshman English course in theme-writing has been eliminated from our programme, and has been turned over to approved teachers and to the various secondary schools. Had this salutary innovation not been accomplished, all the literary courses would have been swept away by the rapidly growing inundation of Freshman themes, and all our strength and courage would have been dissipated in preparing our students to do respectable work at more happily equipped Universities. As it is, no student is admitted to the course in English composition until he has acquired the proficiency above indicated. Instead, therefore, of requiring the undivided attention of a half-dozen professors, the work in English composition now occupies most of the time and strength of two. It is plain, however, that one or two additional instructors in this important division of the work will be necessary next year. It would be bad policy to allow any instructor to devote the whole of his attention to the work in English composition; for, however great a man's enthusiasm for such work may be, it is incident to human nature that no man can read themes efficiently for more than three hours at a stretch, and that the professor does his theme-reading more intelligently and more humanely when a portion of his time is spent in research preparatory to higher instruction.

At the outset of his university career, the student of English is advised to begin or continue an acquaintance with one or two, at least, of the chief foreign languages, ancient or modern. It is also suggested that he make himself proficient in some one of the natural or physical sciences, in order that he may not remain entirely a stranger to the great current of positive research and philosophy.

Apart from the advanced work in English composition and forensics, intended to qualify the student to express with idiomatic grace and logical cogency whatever he may have to say or to write, the first work which confronts the student of English at Stanford is a careful study of some of the prose writers of the nineteenth century: such as Macaulay, De Quincey, Carlyle, Savage Landor, Cardinal Newman, Matthew Arnold. It is a fact that the majority of students enjoy good prose at an earlier stage of their culture than is requisite to the real appreciation of poetry. It is, moreover, observed that such a study of the best prose writers gives the instructor a fine opportunity to become acquainted with his students, and to throw out suggestions that may help them to correct or cure their illiteracy. Moreover, this course proves an invaluable adjunct to the course in composition, inasmuch as nothing conduces more to the mastery of a good style than an intimate acquaintance with the best models.

The majority of our students come to the University with little Latin and less Greek; and even those who come to us with thorough training in the rudiments of one or both of these *Cultur-Sprachen*, come entirely innocent of anything in the nature of a comprehension of their literary masterpieces. It has therefore been thought wise to offer courses in ancient and foreign classics, treated through the medium of translations. Professor Newcomer is now conducting such a course in Homer and Dante, devoting one semester to each of these

great poets — whose works, Mr. Lowell not long ago told us, count among the five indispensable books of the world. These courses are largely attended by interested and earnest students, some of whom are acquainted with the classical languages, but most of whom are not. I may say that Professor Moulton's *a priori* views as to the advantage of courses like this are fully borne out by our experience so far. If anything like a systematic and thorough reading, even of the five indispensable authors enumerated by Mr. Lowell, is to be secured on the part of the majority of educated men and women in this busy modern world, it must be by some such means as this. At all events, from the standpoint of the English teacher merely, we count the time not lost that is spent in acquainting students, as thoroughly as may be through translations, with at least a few of the masterpieces of the ancient and mediæval world.

Possibly some may find it difficult to understand why authors belonging to such remote times and diverse languages are to be included in courses in English. But how can one study modern poetry without knowing something, for example, of

“Thebes and Pelops’ line,
Or the tale of Troy divine?”

And how can an acquaintance with these great quarries of imaginative literature be better obtained, on the part of the non-classical student, than by the study of a good translation of Homer and of translations of a few typical masterpieces of the Athenian stage? These last are not neglected. The course in the ancient classical drama, studied from translations, is similar in aim to the course in Homer and Dante, the latter being introductory to Spenser and Milton especially, the former to the general study of Shakespeare. In the succeeding semester an introductory course in Shakespeare is undertaken, which is not only an attempt at an inductive

study of methods of dramatic construction, but also a general survey of Shakespeare's life and times, his art and his thought.

In what follows, in order to prevent confusion, I shall designate the courses by the numbers by which they are known to us.

Course 26 is a critical study of a few plays of Shakespeare, involving a collation of such of the quarto and folio editions as may be obtainable in cheap reprints. At present, for example, the class is engaged in the task of constructing a text of *Hamlet* based upon Viator's reprints of the first and second quartos and the first folio (1623). Members of this class are advised to make no use of the work of modern editors, but to do their best to form from the original editions such a text as the author himself would have approved, thus putting themselves back into a time immediately succeeding the author's death and the publication of the first collected edition of his writings. The value of such work as this for the acquirement of a sense of what Shakespearian scholarship means, and, still better, for the attainment of fine taste and discrimination in matters of textual criticism, should be too obvious to require comment. Of course such a class as this must necessarily be small, both for the attainment of the best results and because only the more advanced undergraduates are capable of profiting by work of such critical character. Indeed, as matters stand at present, this course is better suited to the graduate student than to any but the more thoroughly trained undergraduates.

Among the courses preliminary to this more advanced Shakespearian study I should have mentioned Course 16, devoted to the Pre-Shakespearian Drama and to the contemporaries of Shakespeare, as well as to a more cursory review of the growth and development of the modern European drama, especially in Spain, Italy, and France. In like man-

ner, Course 17 is in a sense introductory to the study of Milton, being a survey of the minor poets of the sixteenth and seventeenth centuries, from Tottel's *Miscellany* to the death of Dryden. As at present conducted by Professor Lathrop, this course is, however, by no means elementary, involving as it does the study and the attempted solution of many obscure and vexed questions of literary history.

Course 18 involves a review of the more noteworthy literary masters of the English Literature of the eighteenth century, together with a somewhat philosophical treatment of the uniquely intimate and extremely interesting relations between literature and life in that time, — a time which more than any other rang out the old and rang in the new.

Courses 19 and 20, given by Professor Hudson in alternate years, are respectively a comparative study of the chief movements and tendencies of contemporary literature, and a review of the novelists of the present century, together with a brief treatment of the earlier development of the novel.

Courses 24 and 25, given in alternate years, are respectively devoted to the study of Edmund Spenser and of John Milton. In the case of Spenser a critical examination is made of his chief poems, with special reference to their literary and ethical qualities, and to the influence of Spenser upon other poets; and in the case of Milton the additional effort is made to realize his character and the relation of his activity to the time in which he lived.

Course 27 is a reading course, devoted to the somewhat cursory but not necessarily superficial reading and interpretation of characteristic longer and shorter poems by Wordsworth, Byron, Shelley, Keats, and Coleridge.

Course 21, to which three hours a week through the year are devoted, is a study of the history of American literature and of the most significant works of representative writers. In this, as in all other courses in literature, students are in

every way incited to possess themselves of the complete works of the principal masters studied.

Professor Flügel's undergraduate work consists of one elementary course in Anglo-Saxon, and one in Chaucer, each three hours weekly through the year. The main aim of the former is to introduce the student to the spirit of Anglo-Saxon literature, and to give him facility in translating, less stress being laid upon phonological and grammatical details. Inasmuch as all students who make English their "major" are required to take this course, and as better results may be gained in smaller classes, this first year's class in Anglo-Saxon will be divided into two sections, in charge of two recently appointed assistants.

From the foregoing outline it will be noted that relatively considerable attention is given to the direct study of the texts of the great classic authors who illustrate English literature; and that, although literary history is by no means neglected, it is nearly everywhere made subordinate to the supreme aim of introducing the student largely to the best literature. It seems almost superfluous to add that, while every professor employs his own method of instruction, no one employs the text-book method. Independent first-hand study, and candor in the statement of the results gained by such study, are invariably encouraged.

A word in conclusion with reference to that portion of our work which, from the scholar's standpoint, is most interesting, if not most important; namely, the philological and literary seminaries for graduate students. It should be noted that a considerable proportion of the undergraduate courses are adapted to the needs of graduates of other colleges, and of graduates of the University in other courses than English; but for the attainment of the advanced degrees of Master and Doctor in English literature and philology, every such student is required to become a member of the two seminaries.

It is impossible here to enter into descriptive details with respect to this branch of the work. At present all of the five professors of English are so largely engrossed with the numerous undergraduate courses, that too little time is left to devote to the needs of advanced students; still, the seminary course is by no means entirely neglected.

The advanced courses in philology consist entirely of lectures on historical English grammar, on Old and Middle English literature, and on *Béowulf* (seminary). With these will be given in alternate years a seminary course on King Alfred and his time (four hours weekly through the year); a course in Early English lyrical poetry from the Anglo-Saxon times to the Reformation (three hours through the year); and a history of Early English metrics.

An additional course is given on Early English palæography, intended as a general introduction to the *Schriftwesen* of Old England, to the reading of English MSS., and to studies in textual criticism. Skeat's facsimiles, and a number of photographs of Old English MSS., prepared especially for this class, are placed in the student's hands.

The literary seminary is conducted in two divisions: one, under the charge of Professor Hudson, is devoted this year to the development of the modern novel; the other, conducted by myself, is now pursuing a comparative study of the chief works of Tennyson and Browning, and, incidentally, of the predecessors of Tennyson—that is, of the authors to whom Tennyson seems either stylistically or spiritually most indebted. It should be understood that the subjects of the Seminary courses vary from year to year, and that, even when it seems best to deal with the same subject in two successive years, the method of treatment and the sequence of topics is such that the same individual may continue the study with profit.

I have been requested to add a few statistics. Last year

six professors gave instruction in thirty English courses, to a total of seven hundred and seventy students, counting by class registration. The total number of individuals receiving instruction in English was not far from four hundred and fifty. The total number of hours per week occupied by the lectures of these six professors was fifty-one in the first and fifty-six in the second semester. The number of lectures or recitations per week required of each professor varies from eight to ten. The number of students receiving instruction this year¹ is smaller than last year, owing to the severer requirements in English composition. The number of professors is now five: a professor of English literature, a professor of English philology, an associate professor of English literature, and two assistant professors. There are also two "assistants in English," and additional appointments are contemplated.

¹ This article was first printed in March, 1894. Inasmuch as the somewhat numerous changes which the courses have undergone since that time are, after all, matters of detail, and can be ascertained from the current University announcements, it has been thought best to reprint the whole as first written. The statistical information also represents the present state of things sufficiently well. Unfortunately, however, we have not been able to carry out the intention expressed in the last sentence of the article.

M. B. A.



ENGLISH AT CORNELL UNIVERSITY.¹

PROFESSOR HIRAM CORSON.

At Cornell University, lectures are given on English literature, poetical and prose, from the fourteenth to the nineteenth century inclusive, in eight groups, of which Chaucer, Spenser, Shakespeare, Milton, Dryden, Pope, Wordsworth, Browning and Tennyson, are made the central figures. The lectures are given daily, except Saturday, and to the same class, so that there are about two hundred lectures given during the academic year. A large portion of the class are special students who have come to devote most of their time to English literature. They, accordingly, do a great deal of reading in connection with the lectures. It is made a special object of the lectures to bring the students into direct relationship with the authors treated, and hence much reading is introduced. The literature is presented mainly in its *essential* character, rather than in its historical, though the latter receives attention, but not such as to set the minds of students in that direction. It is considered of prime importance that they should first attain to a sympathetic appreciation of what is essential and intrinsic, before the adventitious features of literature — features due to time and place — be considered. What is regarded as of great, of chief, importance, indeed, in literary study, in some of our institutions of learning, namely, the relations of works of genius to their several times and places (miscalled the philosophy of literature), is of the least importance, so far as culture, in its truest sense, is concerned. Literature is thus made chiefly an intellectual and philosophi-

¹ Properly speaking, the title of this paper should be "English Literature at Cornell University," as no attempt is made to discuss the subject of English on the linguistic side. — EDR.

cal study; its true function, namely, to quicken the spiritual faculties, is quite shut off. An exclusively intellectual attitude is taken toward what is a production of the whole man, as a thinking, emotional, imaginative, moral, and religious being—a production which can be adequately responded to only by one in whom these several attributes are, in some degree, active; and literary education should especially aim after their activity; should aim to bring the student into sympathetic relationship with the permanent and the eternal—with that which is independent of time and place.

There is danger, too, in presenting literature to young people in its historical relations, and in “philosophizing” about it, of turning out cheap and premature philosophers. A work of genius renders the best service when it is assimilated in its absolute character. All great works of genius are intimately related to the several times and places in which they were produced; and it is important to know these relations, in the proper time—when the “years that bring the philosophic mind” have been reached, not before. But it is far more important to know the relations of these works to the universal, to the absolute, to that which is alive forevermore, by virtue of which alone they continue to live. Mrs. Browning, in her *Aurora Leigh*, speaks of great poets as “the only truth-tellers now left to God—the only speakers of essential truth, opposed to relative, comparative, and temporal truths; the only holders by his sun-skirts, through conventional gray glooms.”

The *mode* in which genius manifests itself, at certain times, in certain places, and under certain circumstances, may be explained to some extent; but the genius itself cannot be explained. Environments stimulate or suppress, they do not and cannot make genius. The causes which bring it nearer to the essential world than men in general are brought, we cannot know. The explanation which can be given of its

mode of manifestation should be called the physiology, not the philosophy, of literature.

And how is the best response to the essential life of a poem to be secured by the teacher from the pupil? I answer, by the fullest interpretative vocal rendering of it. On the part of the teacher, two things are indispensable: first, that he sympathetically assimilate what constitutes the real life of the poem; second, that he have that vocal cultivation demanded for an effective rendering of what he has assimilated. Lecturing about poetry does not, of itself, avail any more for poetical cultivation than lecturing about music avails, of itself, for musical cultivation. Both may be valuable, in the way of giving shape to, or organizing, what has previously been felt to some extent; but they cannot take the place of inward experience. Vocal interpretation, too, is the most effective mode of cultivating in students a susceptibility to form — that unification of matter and manner upon which so much of the vitality and effectiveness of expressed spiritualized thought depend.

There is no true estimate, among the leaders in the educational world, of what vocal culture, worthy of the name, costs; and the kind of encouragement which it receives from them is in keeping with their estimate. A system of vocal training should be instituted in the lower schools which would give pupils complete command of the muscles of articulation, extend the compass of the voice, and render it smooth, powerful, and melodious. A power of varied intonation should be especially cultivated, as *it is through intonation that the reader's sympathies are conducted, and the hearer's sympathies are secured.*

The reading voice demands as much, and as systematic and scientific, cultivation, for the interpretation of the masterpieces of poetical and dramatic literature, as the singing voice demands for the rendering of the masterpieces of music. But

what a ridiculous contrast is presented by the methods usually employed for the training of the reading voice, and those employed, as in conservatories of music, for the training of the singing voice!

To return to the other work in the Department of English Literature at Cornell:—

Readings are given by me every Saturday morning, throughout the academic year, from English and American prose writers. These are open to all students and to any visitors who may wish to avail themselves of them. The attendance is generally large. The selections read are chiefly such as bear upon life and character, literature and art. The present year they have been, thus far, from essays of George Eliot, Professor Dowden, Mr. Ruskin, Mr. Leslie Stephen, Matthew Arnold, Emerson, Lowell, Miss Frances Power Cobbe, and some other essayists. The regular members of the class afterwards read for themselves the compositions entire from which the selections are made, and many are inspired to read further from the same authors.

There are four English literature seminaries, devoted, severally, to nineteenth century prose not including novels, seventeenth and eighteenth century prose not including novels, novelists of the nineteenth century, and novelists of the eighteenth century. The seminaries are open to graduates, special students, and to undergraduates who have maintained a high rank in the lecture courses. A work is assigned to each member of a seminary, of which he or she makes a careful study, and embodies the result in a paper which is read in the seminary and afterwards discussed by the members, each member having been required to read in advance the work in hand. The papers bear chiefly, almost exclusively, on what is understood by their authors to constitute the life, the informing spirit, the moral proportion, the *motives*, of the works treated. The merely technical is only incidentally, if at all,

treated. The present year, essays have been read on all the novels of George Eliot, and her poem, *The Spanish Gypsy*, the seminary consisting of twenty-seven members. All the essays have been of high merit, showing much insight into George Eliot's "interpretation of life."

It should be added that twelve plays of Shakespeare are read by me during the present academic year, so cut down as to occupy two hours each in the reading. It is purposed so to read, in a separate course, next year, the thirty-seven plays, two hours a week to be devoted to each play. I would also add that by the end of the present year I shall have read entire, with requisite comment, to an outside class composed of graduate and special students, Browning's *The Ring and the Book*. The educating value of this great poem is of the highest character, embodying, as it does, the poet's ideal of a sanctified intellect.

ENGLISH AT THE UNIVERSITY OF VIRGINIA.

PROFESSOR CHARLES W. KENT.

It has been pointed out by Professor March that the study of English in America may be traced to two men, Noah Webster and Thomas Jefferson. It is well known that as early as 1818 Mr. Jefferson included Anglo-Saxon "as a part of the circle of instruction to be given to the students" of his projected university. When the University of Virginia was finally opened, in 1825, Anglo-Saxon was included in the courses offered, and from that day to the present it has always been given. But it was intrusted, along with some eight or ten modern languages, to Dr. Blättermann, whose time must have been very fully occupied. After him, Dr. Kraitsir occupied the chair for two years; and in 1844 Dr. M. Schele DeVere entered upon his distinguished career, which with the end of the present session rounds out its fifty years. It is computed that since the establishment of the University about seven hundred students have elected courses in Anglo-Saxon. But the influence of Jefferson was not limited to the University of Virginia. Professor March, trained under the Websterian influence, but acquainted by residence in Virginia with the work of the University of Virginia, was called in 1857 to Lafayette College, where "English and Anglo-Saxon as a separate department of philological study co-ordinate with Latin and Greek" was first recognized. The influence that had previously led to the study of English at Lafayette was Jeffersonian. Professor March says, "Mr. Jefferson's plans for his university attracted attention through the whole

country, and it was very likely on their suggestion that the founders of Lafayette College, which was chartered in 1826, made the study of Anglo-Saxon and English prominent in their proposed curriculum."

There is a tradition — how well-grounded it is impossible to say without further examination — that the first distinctive course in English literature ever offered in America was planned and carried out by three University of Virginia graduates, who were associated in the management of a school for young ladies. But the interest in the English language and literature, indicated by the importance attached to them by the founder of the University and her sons, did not manifest itself in any very active development of their study. These subjects, at first assigned to the chairs of modern languages and of philosophy, and later grouped in part with history, were not recognized as a distinct department until 1882, when Professor James M. Garnett was elected professor of English language and literature. Ten years later, in 1892, the Board of Visitors created the Linden Kent Memorial School of English Literature. The establishment of this chair enables Professor Garnett to devote his entire time to English language, while the new chair includes rhetoric and belles lettres, besides English literature.

With the full freedom of election characteristic of this institution since its foundation, young men may pursue courses in either or both of these schools. In the School of the English Language, B.A., M.A., and Ph.D. courses are offered. A synopsis of these courses is herewith given: —

B.A. Course: Modern English. — In this class the study of the English drama and of the descriptive history of the language is pursued. Shakespeare is made a special subject of study. The critical study of one or two plays of Shakespeare, with private reading of about a fourth of the plays, is followed by similar study of selected works of other dramatic

authors. Lectures on the history of the Elizabethan drama are given in connection with the study of Shakespeare. These treat the early dramatic forms prevalent in England, the rise of regular comedy and tragedy, the pre-Shakespearian dramatists, the Shakespearian period, and the post-Shakespearian dramatists to the close of the theatres in 1642. The study of the English drama occupies the first half-session; that of the history of English treated from an elementary point of view, the second half-session. The course closes with the reading of some work in practical illustration of the formation of English. The aim is to give such a knowledge of the history of the language as every educated man should possess. Three lectures a week are given.

The object of the B.A. course is to treat specific periods of the language from both a philological and literary point of view, stress being laid upon the former; and the Shakespearian period has been selected as that best suited to the beginner, and perhaps the most interesting.

M.A. Course: Old and Middle English.—In this class the historical and philological study of the language is pursued, the class beginning with its oldest forms, and tracing the language, by the study of specimens, through its different periods to the formation of modern English. After a thorough study of the grammar, selected pieces of Old and Middle English prose and poetry are read, with a view to acquiring a philological knowledge of the origin and structure of English. Lectures on the position of English in the Indo-European family of languages, and on the history of the language, are also given. These treat in outline the other branches of the Indo-European family of languages, and in detail the Teutonic branch. Special stress is laid upon the development of the language during the Old and Middle English periods, and the infusion of the Romance elements which so greatly affected its character. The study of Old English

(Anglo-Saxon) occupies the first half-session; that of Middle English the second half-session. In addition to what is read in class, assigned parallel reading of Old and Middle English works is also required. It is well for the student to have studied the history of English as given in the class of Modern English, or some similar course, before entering upon the study of the course in Old and Middle English, although this is not essential, as the two may be studied together. Some antecedent philological study is, however, necessary. The aim is to lay the foundation for more advanced studies in English philology. There are three lectures a week.

Ph.D. Course. — In this course, to which the M.A. course is a necessary preparation, the method pursued is freer, and the taste of the individual student is consulted to a greater degree. The more advanced study of English philology is the general subject; and whether the students shall accomplish this by a more extensive reading of Old and Middle English works, or by a study of Gothic as the basis for comparative study of the Teutonic languages, is left to the student himself. In either case, encouragement to individual research is given by the requirement of a dissertation on some subject cognate with the course pursued. In all classes the work is not limited to that assigned for class-preparation, but a course of parallel or private reading is prescribed, on which also the class is duly examined.

In the Linden Kent Memorial School of English Literature, as in the School of the English Language, three courses are offered.

B.A. Course. — The class meets three hours a week throughout the session. For convenience of presentation, the course is divided as follows:—

1. Rhetoric. This comprises a careful study of the principles of style and of invention in prose discourse, with exercise in essay-writing, and in the critical analysis of selected specimens of English prose.

2. Versification. This course is based on the professor's notes on poetics. The lectures discuss theories and principles of versification, morphology of verse, history of verse forms, kinds of poetry, etc. Class exercises of various kinds are assigned from time to time.

3. History of English Literature. This course comprises :
 (a) Lectures on the development of English literature prior to Chaucer; (b) English literature from Chaucer to Dryden; (c) English literature from Anne to Victoria.

Besides general references published in the Catalogue, numerous special references for authors, periods, works, etc., are given throughout the course. In addition to the various written exercises of the class, five essays are required of each student applying for graduation in the B.A. course.

M.A. Course. — In this course there are occasional lectures, but in general the exercises of the class are conducted by means of questions, conversations, and conference. Readings are assigned, independent investigations insisted upon and written reports required from time to time. The students are encouraged to form their own judgments, and to express these orally and in writing. References for each author or period studied are given, and the free use of the library in this and all courses is cordially recommended. There are four and a half hours a week. As an essential part of this course a dissertation showing independent and original work is required.

Ph.D. Course. — This course will be, in some measure, adapted to the needs of the students desiring to pursue it. Its purposes will be to cultivate more fully the love of letters, to encourage independent and scholarly research, and to further the art of literary expression. It will include the study of some writer, or school of writers, or of some period or movement of literature, and will take into consideration the political, social, and literary characteristics of the time under discussion.

In conclusion it may be said that the relations existing here between students and professors is so cordial and frank that there is no lack of opportunity for personal contact and conference. This enables the professor of rhetoric to supplement the written correction of essays and the general remarks before the class by private conversation and individual advice. On the other hand, some of the best of these essays are published in the *University of Virginia Magazine*. This students' publication and their weekly, *College Topics*, are appreciated adjuncts to the work in composition; while the debating societies, in lieu of systematic training in oratory, give abundant opportunity for practice in speaking.

The foundation for the library (now about 52,000 volumes) was judiciously laid by the purchase of works of permanent and substantial value, and the wisdom which characterized the selection made by the first professors has in the main been exhibited by later library committees. The library is stronger in English literature prior to the nineteenth century than it is in the products of this century or of our own country, but the deficiencies are fully recognized, and the want is being supplied as fast as limited means allow.

ENGLISH AT THE UNIVERSITY OF ILLINOIS.

PROFESSOR DANIEL KILHAM DODGE.

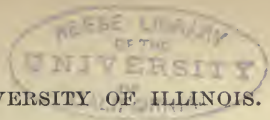
THE course in English at the Illinois State University being at present confined to the undergraduate classes, an account of the work must differ materially from one dealing with the full university curriculum. The aim of such a course is, or should be, the development of general culture rather than the preparation for later scientific research. It aims to be, as far as possible, complete in itself.

Keeping this end in view, we devote the whole of the first year to a general survey of English and American literature, dwelling particularly on the great names and the significant periods. From this as a centre all the subsequent courses are made to radiate. Those students, furthermore, who wish to devote only a single year to the subject, are thus given a bird's-eye view, which, while necessarily incomplete and superficial, is the best substitute for an extended course. In connection with this subject, as with all others, much outside reading is required.

In the three succeeding years the time is divided as equally as possible between two subjects, so that the students may have variety without distraction. In the Junior and Senior years the line is drawn between language and literature, and any one so desiring may elect only one of these. As might be expected, the preference in the large majority of cases is given to the latter subject. This comparative unpopularity of language-study suggests the advisability of providing a special course of one or two terms in elementary Old

English (Anglo-Saxon) grammar and prose for literary students. This is the more desirable as the earliest period of our literature cannot satisfactorily be included in the general survey, and yet some knowledge of it is essential to a comprehensive knowledge of our literary development. It is also a serious question whether Chaucer should be studied in the language course, as at present. But, in any case, stress should be laid, in an ordinary college course such as ours, upon his artistic and ethical qualities, rather than upon the language in which these find expression.

But of far greater importance is the question of how to approach Shakespeare. It is bad enough to confine ourselves to the grammatical forms of Chaucer; it is little far from criminal to do so with our mighty dramatist. Not that the grammatical and linguistic side shall be ignored; it must, however, be reduced to a minimum, as a means to a greater end. Richard Grant White to the contrary, Shakespeare requires much annotation of various kinds, in order that the study may yield its full return. Our Shakespeare class devotes two hours a week throughout the year to the detailed investigation of four plays — a comedy, an historical play, a tragedy, and one of the so-called romances. One hour a week during the first term is devoted to the pre-Shakespearian drama, and the same time during the last two terms to the reading of eight or ten of Shakespeare's plays in the order of Furnivall's chronological table, bearing chiefly in mind the development of the author's genius. In these *Hamlet* is invariably included. Free discussion by the members of the class is heartily encouraged. Special stress is laid upon the different conceptions of characters and situations by leading actors, and upon the stage requirements of the plays, — the student being never allowed to forget that Shakespeare wrote primarily for the stage and not for the closet. Textual criticism is treated even more sparingly than gram-



mathematical study, its proper place being in the advanced courses. The results of this method of Shakespeare study have been very encouraging, many of the pupils seeming to develop from it a real love for the subject, which it is to be hoped may be carried still further outside of the college walls.

The other courses offered are the prose of the nineteenth century, the poetry of the nineteenth century, — special stress being laid in the former on the novel, in the latter on Wordsworth, Browning, and Tennyson, — eighteenth century literature, the literary study of history, and Old and Early English, including Chaucer. There is also a special course of one year for scientific and engineering students, consisting of a general survey of the literature, English grammar, and the critical study of scientific prose.

In addition to the instruction in language and literature, which is elective, a certain amount of work is required in rhetoric and theme-writing of all members of the university, the object of which is the practical one of endeavoring to give training in the use of English. Much freedom is left to the students in the choice of subjects, and satisfactory articles in the college paper and the various college societies are accepted as equivalents for the regular class themes. This latter plan has yielded admirable results this year, the first of its trial.

It may be added that while, as has been stated, no attempt has yet been made to offer systematic instruction in English for graduates, provision is made for all those desiring to pursue higher studies in this subject. The time is not far distant, it is hoped, when this deficiency will be remedied.

ENGLISH AT LAFAYETTE COLLEGE.

PROFESSOR F. A. MARCH.

It is thought to be somewhat of a specialty in the Lafayette teaching of the English, that the professors in all departments take part in it. The theory is that the main cause of mistakes in speaking and writing English is ignorance of the meaning of words. Our grammar is simple, but we catch up our words without thought, and utter them again in the same way. On the athletic field we do not know *walking* from *running*, nor at the banquet *pie* from *pudding*. When we undertake to talk about any scientific subject, the expert detects us instantly; we call whales fishes, mix up *sewage* and *sewerage*, and use *force*, *energy*, and *power* as if they were all the same.

An earnest attempt is made at Lafayette to train the students in each department to write on subjects connected with it in the words and phrases current among experts. The professors in each department are, of course, authorities. Every student is required to hand in two papers a term; there are three terms in the college year. The professors give out subjects which demand research and description in their own departments, and much time is spent by many of them in inculcating not only clear-cut meaning, but also the etymology of scientific terms. They find the sesquipedalia of the sciences cannot be held in memory with precision unless their elements are distinctly perceived. This leads to some knowledge of scientific philology, and of accurate spelling. The students in the chemical laboratory under Professor Hart, the

president of the Chemical Section of the American Association for the Advancement of Sciences, use the rules of the Association for spelling and pronunciation; they know when to write the termination *-in*, and when to write *-ine*; they are not to be caught blundering with *chlorin* or *quinin*, *hydrid* or *oxid*, or *sulfur*. The amended spellings recommended by the joint action of the English and American Philological Societies and given in the Century Dictionary are accepted as correct in college papers, as well as the common spellings in Webster and Worcester.

This special training in the use of words is but a single item in the regular work of learning to read and write the English language correctly which is carried on at Lafayette as at other colleges. The professors of foreign languages recognize that translation into English is training in English, and written translations are required avowedly in the interest of English. There are special studies of rhetoric in text-books and by lectures, and all the staple of rhetorical and elocutionary practice. Trench on *The Study of Words* is a required study in all departments two hours a week during the first term of Sophomore year. It is much relished by students of all kinds, and an appetizer for solid courses of scientific philology. The class of 1883 established a prize for the best examination in it.

Over and above all this is the study of English in literature. We find the statement in the histories of Lafayette that the college had "European recognition" for its study of English before the present historical and literary courses were known at other colleges. The Lafayette courses were established with the maxim that "English should be studied like Greek." A special professorship was established co-ordinate with the Greek and Latin professorships, with the arrangement emphasized that the professor was not to have the rhetoric, and general theme-writing, and other like duties, but was

to handle English classic authors with his classes, study Chaucer, Shakespeare, and Webster, after the same methods as Homer and Demosthenes. This was a pretty precise description fifty years ago. Now there are many ways of studying Greek, and all of them often scamped in our universities. It meant then thorough work. Teachers were fond of repeating after Dr. Arnold of Rugby, "What a treat it would be to teach Shakespeare to a good class of young Greeks in regenerate Athens; to dwell upon him line by line and word by word, and so to get all his pictures and thoughts leisurely into one's mind, till I verily think one would, after a time, almost give out light in the dark, after having been steeped, as it were, in such an atmosphere of brilliance."

The Lafayette courses are still constant to this central idea. They are primarily devoted to the study of the language as it is found in masterpieces of literature, the immediate aim being the interpretation of these masterpieces, the rethinking of the thoughts of master minds, and storing the memory with their words. Four hours a week during two terms, Junior year, are spent with a professor in recitations; two additional hours are allotted to the preparation for each recitation. Three of the recitation hours each week are occupied in the Arnold fashion, dwelling line by line and word by word upon worthy passages. In a play of Shakespeare, for example, — and one term is regularly devoted to a play of Shakespeare, — a scene, a short scene, may be given out for a morning's study. A considerable part of it will be read rapidly, or the gist of it given in a few words, and most of the hour will be devoted to a few lines selected as worthy of thorough study. Any obsolete words or phrases, or singular constructions, will be explained; but the secret of Shakespeare's power is not to be found in these. The words which are bearers of special meaning or feeling are usually familiar words. In searching for their power and charm, the stu-

dent will trace them through all the places where Shakespeare uses them, using the Concordance to bring them all together. He will use the historical dictionary to learn what associations had gathered around them in the earlier ages, beginning sometimes in *Béowulf*, and accumulating as they pass to Alfred, to Chaucer, to Tyndale, to Spenser, and are used by each with some happy turn or in some musical rhythm. He will often find that the peculiar meaning in Shakespeare begins with him, and then it will be pleasant to trace it in later authors, repeated in quotation or allusion until it becomes perhaps the most familiar meaning. All the resources of philology, the comparative study of languages and literatures, rhetoric and oratory, prosody and rhythmic art, psychology, and biography, may be drawn upon, and all available pedagogical arts used to lead the student lively to rethink the thought and perceive and feel and remember the beauty of the language. In this way students come to rejoice in these noble passages, and remember them forever. They are thus provided with the very words to guide their higher thought, and with forms of graceful speech which prompt them to easy utterances of courtesy and affection and devotion.

Three of the four hours a week with the professor are used in this way; the fourth is given to a kind of symposium or seminary. Some topic of research belonging to the subject is given out for an essay, which all the class are required to hand in. The hour is spent in the reading of essays and criticism of them, and further discussion of the topic carried on by the class under the prompting and guidance of the professor. One such hour may be given to the life and environment of the author; another to the plot of the play, if one of Shakespeare's plays is to be studied; others to critical discussion of particular scenes as wholes and as proper parts of the play; others to notable characters in the play. There may be philological papers on the language of the play and of the poet;

papers on the originality of the work, how much of it is Shakespeare; reports of the criticism of particular great critics; outlines of other related works.

The most stimulating and fertile topics are simple. The spelling of Shakespeare's name is a good subject for beginners; it opens into a good many interesting and useful facts, and thoughts about the nature of evidence, the history and rules of naming, the literary orthography of proper names, and the like. Another good introduction to research of this sort is an etymological examination of the language of an author, to ascertain what percentages of his words are derived from Anglo-Saxon, what from Latin, Greek, and other languages, and to discuss the reason for them. This includes the preparation of statistical tables of the numbers of words in selected passages of the author, and also in certain other authors of different dates and kinds with whom comparison is to be made. General reading is necessary to select the passages. Every word in them must be looked up in the dictionary unless its etymology is known before. This is work. In order to explain the different percentages in different passages of the author, it is necessary to consider what subjects and styles favor the use of Anglo-Saxon words, what of Latin, or Greek. In comparing him with other writers of his own age and country, his immediate environment, his friends, his audience, his biography, must be known. In comparing him with similar writers of other periods, the habits of different ages, and their varying linguistic conditions, must be examined. A proper method of preparing such an essay having been given the student, he will be able to do, and will be led on to do, much good work of his own in applying the method to any particular author.

We used to have lively work of research, frequent peering into all corners of the library, and rejoicing in exploiting fresh mines of facts; but bibliographic indexing is now so

copious, — Poole's *Indexes* in the van, — and the librarians are so at the service of everybody, and omniscient, that research begins and ends too often with asking the librarian to hand over everything there is on the topic, and point out the pages. And the essays are apt to show plainly enough that they were written with the books open before the writers, as Shakespeare had North's Plutarch when he wrote *Julius Caesar*. The essays can hardly claim the credit of research, but often have merits which students rank higher than research, and make good material for collisions of memory and wit combats at the symposia.

All this is required work. For Shakespeare there is also a prize examination open to all who have finished the required work. This is general, covering his life, character, all his works, from any points of view which the examiner may choose at the examination. The professor is content with questions which call for direct knowledge of the works and reflection upon them; such as naming plays and asking for a description of them, and asking which is the best and why; when they were written and the evidence for the dates; naming persons and asking for their characters and action; giving quotations and asking where they are found, and the like simplicities; but examining committees are apt to confront the student with the profoundest questions in psychology and history which the Germans have evolved. The winning of this prize is esteemed one of the highest college honors.

There are two divisions of the students who do not take courses in Greek and Latin. These take courses of English, German, and French, which are so taught as to supply similar linguistic training to that obtained from the Latin and Greek. They study term by term some English classic just as the others do their Latin classic, giving it four recitation hours a week. Authors commonly selected are Bunyan, Spenser, Chaucer, Bacon. With a general method such as has

been spoken of in connection with Shakespeare, philological topics are taken up in progressive order, term after term, such as to prepare these students to unite with students of Latin and Greek in the second term of the Junior year, and go on with the philological study of English. Four lessons a week in Anglo-Saxon for two terms are required of all students except technicals. They are given near the end of the linguistic courses required in college when the students have studied their German, French, Latin, Greek, nearly to their completion. The West Saxon as it appears in the principal literary works is presented as a classical language, and the whole time is devoted to it as to a sister speech of classical Latin. It is studied, we say, like Greek. The class begin to read at once extracts from the Gospels. They also learn the grammar, the rules for pronunciation, and practise reading the text aloud. They learn the paradigms, and rules of syntax, so as to parse rapidly, declining and inflecting freely. They learn the rules of letter change, a selected set of them. They already know from their other language studies Grimm's law and the like. They learn for continual use the paradigms and syntax, and the common phonetic changes within the West Saxon, and from West Saxon to English. The examination at the end of the first term of Anglo-Saxon is almost wholly devoted to these matters, and it is known from the first that they must be learned in order to pass without conditions.

In the second term Anglo-Saxon prosody is added to the grammar work, but the time is given mainly to reading Anglo-Saxon authors as we read modern English authors in this course, and to throwing light upon modern English words and idioms by connecting them with their ancient forms. Besides the class examinations, a prize is offered to those who complete the courses for the best general examination in English before Chaucer; and an additional optional course is

given to prepare for examination questions upon the deduction of the Anglo-Saxon forms from originals in the parent speech and other comparative grammar, and for additional reading, and literary and biographic and bibliographic study in connection with it.

The chief use of study of English before Chaucer to the American college graduate, the person who used to be known as the gentleman and scholar, is to help him to better understanding and mastery of English in Chaucer, and since Chaucer. The literary charm and power of the works which have survived from the earlier period is slight in comparison with that of the old masters of Greece and Rome, and of the still greater modern authors in our own language and other modern languages, who mould the thoughts of modern men. It would seem best, therefore, to devote that moderate portion of time which ought to be given to this study in college to a few typical specimens of Anglo-Saxon, and to the comparative study of their idioms in relation to modern English, so as to fix in memory illustrative originals to guide and strengthen our speech. No one but an incipient professor of languages can well afford to spend his days and nights for long periods of his crowded college life in studying books of specimens of all the various early dialects of those groping centuries.

This series of required studies for the whole class is continued during the second term of Senior year by two exercises a week, with weekly written papers from each student arranged for the general study of some author, and the writing of an elaborate article, as if for a quarterly review, which must contain a discussion of the language of the author. With the work of this term goes another prize. The best work is done when the author selected is an American. Students find their own life and thought depicted in the American authors. The language is their own. They are

specially drawn to them. In the college reading-room the American periodicals are worn to tatters, while the English publications, which were the main reading of students of the last generation, lie in fair covers, looking fresh from the binder. Franklin, Bryant, Irving, Webster, Emerson, Longfellow, Lowell, Mrs. Stowe, Whittier, Holmes, have been handled with most hearty and sympathetic admiration and intelligence. One of the traditional high-days of Lafayette is that on which Mr. Bryant made the public presentation of this prize for the best study of his own works to Mr. J. W. Bright, of '77, now professor of English philology in Johns Hopkins University, his torch still burning as he runs in the front.

During the same term a rapid general survey of English literature is given with a compendium, class discussion, and conversations, two hours a week. And four hours a week of the last term of the Senior year are given to a review and summary of the linguistic side of the college studies in connection with Professor Whitney's *Language and the Study of Language*, a required study.

Lafayette is a college of some three hundred students, and does not advertise university courses. It receives, however, graduate students, and there are always some such pursuing English studies. A few continue them, as major courses, far enough to earn a Ph.D. It might be said, therefore, that we have all the courses in English, the description of which fills so many pages of the great university catalogues. There are two professors: F. A. March, professor of English and of comparative philology; and F. A. March, Jr., professor of English literature.

ENGLISH AT THE UNIVERSITY OF IOWA.

PROFESSOR EDWARD E. HALE, JR.¹

THE State University of Iowa has one professor of English and one instructor, and offers during the present year eight courses. All but one of these are two-hour courses, making a total of seventeen hours, the actual teaching time being somewhat more, owing to division in classes. Of these eight courses, four are required. In the Freshman year a choice is given between courses I. and II.; in the Sophomore year, between III. and IV. There are about two hundred and fifty students registered in the various courses, counting perhaps twenty names twice. Besides these courses, the University offers two courses in elocution and a good deal of private work under a special instructor, and for next year it offers a course in debating under the joint supervision of the professors of political science, philosophy, and English. But these latter matters hardly come within the scope of the present series of articles.

In the required work of the English Department, there are two lines offered to the student. Courses I. and III. are strictly rhetorical in character, being the only courses in rhetoric that we give. In these courses our idea is not exactly to teach formal rhetoric as the art is usually presented in the older text-books, but rather to present the subject in a constructive way, according to the general line of recent thought on the subject. We try to habituate the student to

¹ Now Professor of Rhetoric in Union College.

writing (as well as possible, of course, but criticism is not our first aim), to give him practice in thinking over his material and putting it into good form, to give him exercise in the different modes of presentation. Such is the tendency of most of the handbooks on rhetoric, and of most of the discussions of the matter published in the last few years.

The alternative courses offered the Freshmen and Sophomores are literary with a rhetorical flavor. In the first year a number of prose authors are read, with comment on their style. In the second, the class uses Professor Minto's admirable *Manual*. It seems that there are always a number of students who make very little of rhetoric as usually taught; we want, in these courses, to see whether they can do as well by reading good authors as their classmates do by more direct practice in means and methods. In all four courses there is a good deal of essay writing. But, as far as we can see at present, the direct work will give the better results.¹

In the elective courses, we draw the line sharply between linguistic work and literary. If it were practicable, I should like to divide further, giving courses devoted particularly to literary history and to the interpretation of literature. As it is, however, these last subjects are treated in the same courses. In linguistics we give this year a course in Old English and another on historical English grammar. But these courses (and a course in Middle English, as well, that has been given) are not favorites with the student body, and are only given in alternate years.

For courses in literature, besides the Freshman course (II.) described above, and the course in English prose (IV.) there is given this year a course of lectures on English poetry. The subject of this course is changed each year, so that the student who wishes may in three years get a fairly complete view of

¹ Our recent experience leads us to drop these courses as required work, leaving only the two courses in rhetoric. Course IV. will be retained as an elective.

English poetry from Chaucer down, including a good deal of work on Shakespeare.

A seminary, in the stricter American sense of a research course, we do not have. We do, however, give a course for seniors and graduates, which bears a fairly close resemblance in character to the seminary of a smaller German university. The work of this course is generally concerned with some aspects of criticism, and we follow sometimes one method, sometimes another. . I have gone over a text-book, or lectured, or given out topics for original work. The main idea is that by means of the closer personal relation possible through the informalities of the seminary, the spirit of self-reliance and independence shall be developed in the members.

It will easily be seen from this sketch of our work that the basis of our method is the cutting our coat somewhat according to our cloth. We have a good many students, and there are certain things that must be done: beyond is the great number of things that may be done. We try to compass the necessities first, and of the possibilities we grasp at as many as circumstances will permit. We have two main ideas: first, to give plenty of opportunity to those who wish to gain a good English style; and second, to encourage a feeling and taste for good literature. It is a pity that we cannot develop further than we do the more scientific aspects of linguistic study and of criticism and literary history. But these are matters which for the present we have to leave almost untouched.

ENGLISH AT THE UNIVERSITY OF CHICAGO.

PROFESSOR ALBERT H. TOLMAN.

ALL persons who believe that literature is at once the greatest of the fine arts and the one most available for general study must be interested in the reports that *The Dial* has published concerning the work in English at various American colleges and universities.

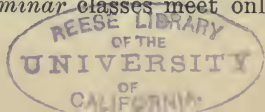
The English department is the largest one in the University of Chicago, and very generous provision has been made for it. During the three calendar quarters from October 1, 1893, to June 30, 1894, twelve instructors have given forty-eight courses of instruction in English. Three of these have been in required theme-writing; the remaining forty-five courses have each called for four or five hours of class-room work a week for twelve weeks, except that a few *Seminar* classes have met only two hours a week. During this time, 849 students, counting by class registration, have taken regular courses in English; and 204 more have taken required theme-writing. The number of different persons taking these courses has been 425, not including any who take only required theme-writing. In this number are included 51 graduates of colleges. The amount of graduate work in the English department is continually increasing.

The following persons will give instruction in English at this University during the year extending from July 1, 1894, to June 30, 1895: Professor W. C. Wilkinson, D.D.; University Extension Professor R. G. Moulton, Ph.D.; Professor L. A. Sherman, Ph.D., of the University of Nebraska (at the

University of Chicago only for the summer quarter of '94); University Extension Associate Professor N. Butler, A.M.; Associate Professor W. D. McClintock, A.M.; Assistant Professor F. A. Blackburn, Ph.D.; Assistant Professor M. F. Crow, Ph.D.; Assistant Professor A. H. Tolman, Ph.D.; Instructor R. W. Herrick, A.B.; Instructor R. M. Lovett, A.B.; Tutor E. H. Lewis, Ph.D.; Assistant Myra Reynolds, A.M.; Docent O. L. Triggs, A.B.; Honorary Fellow F. I. Carpenter, A.B.; Honorary Fellow H. C. Brainard, Ph.B. (Total fifteen.) All of these, except Professor Sherman, Miss Reynolds, and Mrs. Brainard, have been teaching here during the past year. Ten of those in the above list will give their entire time to the work of instruction; five only a part of their time.

One course in English literature, and only one, is required of all the students. This must be taken during the first year of undergraduate work. It seems desirable that the pupil be introduced promptly to the treasures of his own literature; it is well that he should learn early that the condensed milk of text-books cannot suffice for his mental nutriment, — that all the fact-books and reasoning books, taken together, cannot accomplish his intellectual salvation, cannot give him a liberal education. This required course is an introduction to the study of literature. It gives a brief outline of the history of English literature, together with studies in the chief literary forms — the drama, narrative poetry, lyric poetry, the novel, the essay. It may seem to some that more than one quarter should be given to this work, but it is the policy of the University to have as few required courses as practicable. Some election is allowed during the second year of college work; after the second year there are at present no required courses whatever.

Of the elective courses in English literature, each calls for four or five hours of class-room work a week for an entire quarter; except that some of the *Seminar classes* meet only



two hours per week. Many important authors and subjects are necessarily omitted from the work of any single year. A condensed list of these elective courses for the coming year is as follows: Old English literature (Blackburn); Middle English readings (Blackburn); the works of Chaucer (Tolman); the rise of the English drama and its history to 1560 (Tolman); the history of the drama in England from 1560 to 1642 (Crow); Elizabethan prose (Crow); Elizabethan *seminary* (autumn, winter, and spring quarters, Crow); the sources of Shakespeare's plays (Crow); Shakespeare *seminary*, — those plays in the *First Folio* which have been thought to be of composite authorship, etc. (Tolman); the interpretation of representative plays of Shakespeare (McClintock); studies in the interpretation of Shakespeare (Sherman); critical examination of the text of *Hamlet* (Brainard); Elizabethan poetry (Carpenter); the poetry of Spenser (Carpenter); Spenser's *Faerie Queene* (Moulton); Milton *seminary* (McClintock); the beginnings of the classical movement in English literature (Reynolds); the beginnings of the romantic movement (McClintock); the romantic poets, 1780 to 1830 (McClintock); the poetry of Wordsworth (Reynolds); essayists of the nineteenth century (Butler); nineteenth century literary movements (Triggs); Arnold and Tennyson (Triggs); American literature in outline (Triggs); English poetry in the nineteenth century (Lovett); themes and principles of treatment in novel, poem, and drama (Sherman); the history of English literary criticism (summer and spring quarters, McClintock); the elements of literature (summer and spring quarters, McClintock); theory and practice of literary interpretation (Moulton).

The university extension work in English literature falls especially to Professors Moulton and Butler. Since October 1, 1893, Associate Professor Butler has served most successfully as director of the University Extension Department,

and has given sixty extension lectures. Since January 1, 1894, Professor Moulton has conducted two courses of regular class work at the University, and has delivered ninety-six extension lectures. No other American institution does so much in this line of work as the University of Chicago. Many courses of lecture-studies in English literature are offered for the coming year. It is not the policy of the University to encourage extension lecturing on the part of the regular class-room force, though such courses are given under special circumstances.

The masterpieces of our literature are studied at the University of Chicago primarily as works of literary art. If one says that "English should be studied as Greek is," then it must be asked, How should Greek be studied? To investigate every possible question that can be raised in connection with a piece of literature is to be thorough indeed; but is it not possible, in being thorough, to be thoroughly wrong? An artistic whole, like a vital one, is something indefinitely greater than the sum of its parts. We should not fail in artistic study to make *the whole* the centre of interest. The study of the most charming of the English classics has too often been made a mere starting-point for laborious investigations into antiquities, history, geography, etymology, phonetics, the history of the English language, and general linguistics. The stones of learning have been doled out to students hungry for the bread of literature. Literary masterpieces should be studied chiefly, it seems to me, for their beauty. It is because of their charm, their beauty, that they have immortality; it is only because of this that we study them at all. If the student is not helped to enter into their beauty and to love them for it, the teaching would seem to be wrong somewhere. No study can be too minute and careful which aids one in gaining a vital appreciation of a great masterpiece. An unfailing source of rest and refreshment, a life-long process of self-edu-

17 cation, great ideals of life and character, — to all of these the student should gain access through the study of English literature.

For the most part the literary and linguistic lines of study are kept apart at this University; but not entirely. Linguistic questions are sometimes vital to the interpretation of a passage; for example, the word "weird" in the phrase "the weird sisters" in *Macbeth* calls for explanation, and will repay the most careful study. Even in a literary study of Chaucer it is necessary to pay careful attention to his language. I must not be understood as objecting to the most thorough study of the English language. It is a fair question whether a certain amount of such study should not be required of all college students. According to a great law of education, "the law of the nearest," the history of the English tongue is the most fitting and helpful introduction to the general study of the life and growth of language. Only in the mother-tongue does the student have access to the actual phenomena of speech. Here one boundary of linguistic investigation — the *terminus ad quem* — is the present form of the language; and this meets his ear at every turn. The present life and growth of one's native tongue can be studied at first hand, and is the great source of light for the study of language-change in the past. Few recent movements in education have been more marked than the increased attention given to the historical study of English.

In addition to the literary courses already mentioned, Assistant Professor Blackburn offers nine courses in Old English, the history of the English language, etc., for the year beginning July 1, 1894.

11 Every student is required to take a course in rhetoric and English composition at the beginning of his undergraduate work. Theme-writing is required throughout the first two years. The instructors in rhetoric expect the students to find

the subjects for their themes, or compositions, in the various other departments where their studies lie. The principles and rules of rhetoric, they hold, help a man to treat a subject appropriately; but he must find some subject himself, or one must be found for him. A list of topics, together with helpful references, is furnished to the classes. These topics are recommended by the instructors in the various departments in which the students are working, and usually have some vital connection with the subjects that are discussed in the class-room. Fourteen elective courses in rhetorical study are offered for the coming year by Messrs. Wilkinson, Herrick, Lovett, and Lewis.

Every college graduate should be able to prove that he is liberally educated by the grace and skill with which he expresses his thoughts. Much practice in writing is required of every student who takes his college course in the University of Chicago. The University of Chicago has fifteen departmental clubs; these are united in an organization called The University Union. Original papers are read before the English Club by instructors, students, and invited guests. Three clubs are appointed each quarter to present papers at a public meeting of the University Union. A prize of fifty dollars goes to the student chosen by competition to represent each club.

Two so-called "Senior" fellowships, or four "Junior" fellowships, are assigned to the Department of English. These are granted to college graduates of exceptional ability who plan to do advanced work in English. Owing to the large number of applicants, four "Junior" fellowships have been awarded for the coming year. Each of these gives to the holder \$320 in cash. Two other fellowships for this Department have been provided for this year by private generosity.

ENGLISH AT THE UNIVERSITY OF INDIANA.

PROFESSOR MARTIN W. SAMPSON.

IN September, 1893, the English department of the University of Indiana was completely reorganized. Six men—a professor, and five instructors—were appointed to carry on the work. The present course is our attempt to meet existing conditions. Each department must offer a full course of study leading to the bachelor's degree. Our students graduate in Greek, in mathematics, in sociology, in English, or in any one of the dozen other departments, with the uniform degree of A.B. About a third of the student's time is given to required studies, a third to the special work of the chosen department, and a third to elective studies. The department of English, then, is required to offer a four years' course of five hours a week; as a matter of fact, it offers considerably more.

The English courses fall into three distinct natural groups—language, composition, and literature,—in each of which work may be pursued for four or more years. One year of this work is required of all students; the rest is elective. With two exceptions, all our courses run throughout the year.

The linguistic work is under the charge of Mr. Harris. The elementary courses are a beginning class in Old English prose, and one in the history of the language. Then follow a course in Chaucer, the mystery plays, and Middle English romances and lyrics; an advanced course in Old English poetry, including a seminary study of *Béowulf*; the history

of Old and Middle English literature ; and a course in historical English grammar, which makes a special examination of forms and constructions in modern prose. In these classes the intention is to lead the student into independent investigation as soon as he is prepared for it.

In composition, the work is as completely practical as we can make it. Writing is learned by writing papers, each one of which is corrected and rewritten. There are no recitations in "rhetoric." The bugbear known generally in our colleges as Freshman English is now a part of our entrance requirement, and university instruction in composition begins with those fortunate students who have some little control of their native language when a pen is between their fingers. We are still obliged, however, to supply instruction to students conditioned in entrance English, and the conditioned classes make the heaviest drain upon the instructors' time. The first regular class receives students who write clearly and can compose good paragraphs. The subjects of the year's work are narration, description, exposition. In the next year's class, an attempt is made to stimulate original production in prose and verse. A certain amount of criticism upon contemporary writing enters into this course — the object being to point out what is good in (for example) current magazines and reviews, and thus to hold before the student an ideal not altogether impossible of attainment. A young writer confronted with the virtues and defects of Macaulay and De Quincey is likelier to be discouraged or made indifferent, than inspired, as far as his own style is concerned. If he is shown wherein a "Brief" in *The Dial* is better than his own review of the book, he is in a fair way to improve. And so with the sketches, stories, and even poems. Of course current magazine writing is not held up as ideal literature ; nor, on the other hand, is the production of literature deemed a possible part of college study. The work in this branch of

English is rounded off by a class for students who intend to teach composition. The theory of rhetoric is studied, and something of its history; school texts in rhetoric are examined; and finally the class learns the first steps in teaching by taking charge of elementary classes.

In the literary courses the required work comes first. Many students take no more English than these prescribed three terms of five hours a week; many others continue the study; and the problem has been to arrange the course so as to create in the former class the habit of careful and sympathetic reading, and at the same time to give the latter class a safe foundation for future work. The plan is to read in the class, with the greatest attention to detail, one or more characteristic works of the authors chosen (Scott, Shakespeare, Thackeray, George Eliot), and to require as outside work a good deal of rapid collateral reading. This class and most of the composition classes are conducted by Messrs. Sembower, Thomas, Chamberlin, and Stempel.

The course in English prose style begins in the second year, and follows the method of the late Professor Minto. Macaulay, De Quincey, Carlyle, Ruskin, and Arnold are the writers taken up. A course in American authors finds then a place. Then comes a course in poetry: Coleridge, Wordsworth, Byron, Shelley, Keats, Tennyson, Browning. Complete editions of all the poets, except the last, are used, and the year's work is meant to serve as an introduction to the critical reading of poetry. A separate course of one term in metrics accompanies the poetry course. In the drama there is a full course in Shakespeare and other Elizabethans (which presupposes the first year's work in Shakespeare), and also a course in classical drama, Greek and French, studied in translation. The dramatic courses begin with a discussion of Professor Moulton's books on Shakespeare, and on the Greek drama, and then take up independent study of as many plays as pos-

sible. The last regular course is the literary seminary, which during the coming year will investigate, as far as the library will allow, the rise of romantic poetry in England. Special research courses are arranged for students who wish to pursue their English studies. It may be added that, in order to graduate in English, work must be taken in each of the three groups of the Department.

It has been my effort, naturally, to arrange the courses in a logical order, advancing from the simple to the more difficult, and covering as wide a range as is consistent with thoroughness; this latter quality being an ideal kept always in view — would we might say as confidently, in reach. And as to the method of conducting classes, each instructor teaches as he pleases; any man's best method is the one that appeals to him at the time.

And now, as to that vexed question, How shall literature be taught? Class-room methods vary in the Department, but our ultimate object is the same. The aim, then, in teaching literature is, I think, to give the student a thorough understanding of what he reads, and the ability to read sympathetically and understandingly in the future. If we use the phrase "to read intelligently," we name the object of every instructor's teaching. But in the definition of this ideal we come upon so many differences of opinion that in reality it means not one thing but a thousand. To touch upon a few obsolescent notions — to one teacher it meant to fill the student full of biography and literary history; to another it meant to put the student in possession of what the best critics, or the worst ones, had said about the artist and his work; to another it meant making a potter over numberless petty details of the text (a species of literary parsing); to another it meant harping on the moral purposes of the poet or novelist; anything, in short, except placing the student face to face with the work itself, and acting as his spectacles when his eyesight was blurred.

The negations of all these theories have become the commonplaces of to-day — truisms among a certain class of teachers. To repeat those principles that have thus become truisms of theory (not yet of practice — the difference is profound), we have first the truth that the study of literature means the study of *literature*, not of biography nor of literary history (incidentally of vast importance), not of grammar, not of etymology, not of anything except the works themselves, viewed as their creators wrote them, viewed as art, as transcripts of humanity, — not as logic, not as psychology, not as ethics.

The second point is that we are concerned with the *study* of literature. And here is the parting of the ways. Granting we concern ourselves with pure literature only, just how shall we concern ourselves with it? There are many methods, but these methods are of two kinds only: the method of the professor who preaches the beauty of the poet's utterance, and the method of him who makes his student systematically approach the work as a work of art, find out the laws of its existence as such, the mode of its manifestation, the meaning it has, and the significance of that meaning — in brief, to have his students interpret the work of art and ascertain what makes it just that and not something else. Literature, as every reader profoundly feels, is an appeal to all sides of our nature; but I venture to insist that as a *study* — and this is the point at issue — it must be approached intellectually. And here the purpose of literature, and the purpose of studying literature, must be sharply discriminated. The question is not, Apprehending literature, how shall I let it influence me? The question most definitely is, How shall I learn to apprehend literature, that thereby it may influence me?

As far as class study is concerned, the instructors must draw the line once for all between the liking for reading and

the understanding of literature. To all who assert that the study of literature must take into account the emotions, that it must remember questions of taste, I can only answer impatiently, Yes, I agree; but between taking them into account, and making them the prime object of the study, there is the difference between day and night. It is only by recognizing this difference that we professors of English cease to make ourselves ridiculous in the eyes of those who see into the heart of things, that we can at all successfully disprove Freeman's remark — caustic and four-fifths true — "English literature is only chatter about Shelley." As a friend of mine puts it: To understand literature is a matter of study, and may be taught in the class-room; to love literature is a matter of character, and can never be taught in a class-room. The professor who tries chiefly to make his students love literature wastes his energy for the sake of a few students who would love poetry anyway, and sacrifices the majority of his class, who are not yet ripe enough to love it. The professor who tries chiefly to make his students understand literature will give them something to incorporate into their characters. For it is the peculiar grace of literature that whoso understands it loves it. It becomes to him a permanent possession, not a passing thrill.

To revert to our University work in English, we have been confronted with a peculiar local condition. Some time ago, Professor Hale of the University of Iowa said in *The Dial*, that in the West there was comparatively little feeling for style. That certainly applies to the Indiana students I have met. But the Iowans, it was my experience, were willing to study style and develop their latent feeling. Widespread in Indiana, however, I find the firm conviction that style is unworthy of serious consideration. A poem is simply so much thought; its "form-side," to use a favorite student expression, ought to be ignored. And of the thought, only the

ethical bearing of it is significant. Poetry is merely a question of morals, and beauty has no excuse for being. The plan of procedure is: believe unyieldingly in a certain philosophy of life; take a poem and read that philosophy into it. This is the "thought-side" of literature. Our first year has been largely an attempt to set up other aims than these.

ENGLISH AT THE UNIVERSITY OF CALIFORNIA.

PROFESSOR CHARLES MILLS GAYLEY.

THE teaching force in English in the University of California consists of seven men: three instructors, Messrs. Syle, Sanford, and Hart; an assistant professor of English literature, Mr. W. D. Armes; an associate professor of English philology, Dr. A. F. Lange; a professor of rhetoric, Mr. C. B. Bradley; and a professor of the English language and literature, who is head of the Department. For the year 1894-5 the Department offers thirty-one courses. Of these, twenty-four, covering seventy-five hours of work (slightly more than three hours a week each for half the year), are designed for undergraduates, and seven (of two hours a week each) for graduates. In 1893-4 there were in the University 1,383 students, of whom 815, attending the Academic and Technical Colleges in Berkeley, fell to a greater or less extent within the jurisdiction of the English Department. Including the class of 317 Freshmen, there were, during the first term, sixty per cent of the students in Berkeley in the English classes; during the year there were about seventy per cent. The total enrolment of students in English courses during the first term was 873, of whom 397, or forty-eight per cent of the students in Berkeley, were taking more than one course in English. [At the date of the revision of this article, June, 1895, the University has 1,781 students, to 1,124 of whom, in the Colleges in Berkeley, the English courses are open. Including the Freshman class, which numbers

about 400, the total enrolment in the English courses at present amounts to 951.]

In the consideration of university work in any line, four things must be taken into account: the specific preparation with which students enter, the equipment and administration of the department in question, the organization of studies, and the methods of instruction and investigation.

In the matter of entrance requirements in English the University has adopted an increasingly high standard. It calls for a high-school course of at least three years, at the rate of five hours a week; and it advocates, and from some schools secures, a four years' course. These requirements can scarcely be described, as in the fourth article of this series, as similar to those of the New England Association. The requirements of that Association, so far as they go, are similar to those of California; but they do not go more than two-thirds of the way in extent or in stringency. There is nothing, to my knowledge, in the English requirements of other universities that is equivalent to our course in Greek, Norse, and German mythology as illustrated by English literature (required of all applicants for admission), or to the course in arguments and orations (hitherto, three of Burke's), or to the course in English poetry which covers some twenty-five of the longer masterpieces. These are additional to the usual requirements in essay, drama, and narrative. While the preparatory work in literature is generally well done, the work in rhetoric and composition is not yet up to the mark. Our system of examining and accrediting schools is, however, so strict, and the supervision of English teaching in the schools so minute, that we look for decided improvement, within a reasonable period, in the matter of composition. The Department does not content itself with requiring a satisfactory test-composition of students at matriculation; for, although that would be an easy way of shifting the burden

from the University to the schools, it is but a poor substitute for the pedagogical assistance due to the schools. With the annual application for accrediting in English, each school is required to send for inspection samples of compositions and other exercises written by pupils of all classes. If these samples are satisfactory, the school is visited by one of the professors of English, who carefully scrutinizes the work of teachers and pupils. The Department is conservative in accrediting; and English is generally considered to be one of the most difficult studies in the curriculum of the schools of California. Non-accredited pupils are, of course, subjected to the usual entrance examination in literature, rhetoric, and composition. As supplementary to personal supervision, the professors of English have recently published for the guidance of teachers a pamphlet entitled *English in the Secondary Schools*, outlining the preparatory course, indicating the proper sequence of studies, and suggesting methods of instruction.¹

With regard to the equipment and administration of the department, while the divisions of rhetoric, linguistics, and literature and criticism are severally represented by Professor Bradley, Professor Lange, and myself, and while each of the instructors is held responsible for a certain subject and certain sections of students, it is the policy of the department to observe a reasonable *Lehrfreiheit*. This it accomplishes, first, by maintaining a conservative rotation (say, once in three years) of the teachers in charge of courses involving drill and routine; and, secondly, by encouraging each teacher of preliminary courses, when once he has his prescribed work well in hand, to offer at least one elective higher course. Ac-

¹ Since the policy of issuing departmental monographs on methods of secondary instruction is perhaps novel, it may be well to say that teachers in the public schools may obtain copies of this pamphlet from the Recorder of the University, Berkeley, Cal. Postage, two cents.

cordingly, of our instructors, Mr. Syle offers courses in the literature of the eighteenth century; and Mr. Sanford in Spenser, and in the romantic movement. That the same man should teach the elements of style, or of literary history, or should correct themes, year in and year out, is, even though texts and methods be varied, pedagogical suicide. The plan here described does much to counteract the insensibility, or disgust, that frequently attends prolonged indulgence in the habit of theme-correcting. We find also that the occasional conduct of preliminary courses acts as a tonic upon teachers habituated to higher, and graduate, courses. While in all cases the specialty is still pursued, the field of information is widened, methods are liberalized, and the zest of teaching is enhanced by the adoption of the principle of *Lehrfreiheit*.

The administration of the Department is republican. Each instructor is independent within his sphere of activity. When, as in the matter of texts or methods, concerted action is necessary, the decision is made by the instructors concerned, subject to the approval of the head of the Department. The advisability of new courses, the scope and form of the annual announcement, and matters of general departmental policy, are discussed at the appropriate monthly meeting of the English faculty. Ordinarily, and primarily, however, the Department meets as a Critical Thought Club. The purpose of the club is to keep abreast of recent contributions in comparative literature, philology, æsthetics, and educational theory. The field of reading is apportioned among the members, and informal reports are had on books and articles bearing in any way upon the study of English.

The organization of studies in a department is perhaps a surer index of the purpose of instruction than any carefully formulated statement of aims. The English courses are classified as preliminary and advanced. The preliminary courses, whether prescribed or elective, are prerequisite to

all advanced work. They attempt to furnish (1) the principles of style and the practice of written and oral composition; (2) the commonplaces of literary tradition; (3) a synoptic view of English literature by the study of the principal authors.¹ The advanced courses are subdivided in the usual way, as primarily for juniors and seniors, and primarily for graduates.

The preliminary courses are announced as types of English prose style, supplementary reading, practical rhetoric, English masterpieces, general history of English literature, and argumentation. The first is required, at the rate of four hours a week through the year, of all Freshmen in the Academic Colleges; the second (one hour any two consecutive terms) of non-classical students in these Colleges. The third and the fourth are prescribed in the Colleges of Chemistry and Agriculture. All other English courses are elective; and in the Engineering Colleges English is altogether elective. Of prescribed preliminary courses, that in English prose style aims to acquaint the student, at first hand, with the features and elements of effective workmanship in prose-writing, and to train him to discern the salient qualities of any well-marked prose style presented for his consideration. The course is based upon the direct study of selected groups of authors. The course of supplementary reading extends, as far as time will permit, the acquaintance of the student with the Hellenic, Teutonic, or Romance epics, or other classics in translation. It serves as an introduction to the common and traditional store of literary reference, allusion, and imagery, and as a basis for paragraph-writing. The best translations of the *Iliad*, the *Odyssey*, the *Béowulf*, the *Jerusalem Delivered*, Morris's *Sigurd the Volsung*, etc., are studied. These courses, and the course in practical rhetoric for scientific students, in general serve to stimulate con-

¹ Beginning with 1895-6 a year's course in Old English will be preliminary to all advanced work.

structive effort and practical skill in writing *pari passu* with analytical effort and the acquisition of information. They accordingly include first the weekly exercise in paragraph-writing, written in the class-room upon some topic not previously announced, but involving acquaintance with the supplementary reading assigned for the week; and, secondly, a carefully supervised series of compositions. Three themes have been required each term. The supervision, which is personal, extends to methods of using the library, of securing material and of taking and arranging notes; to limitation and definition of subject; to construction of a scheme of presentation in advance of the writing, as well as to careful criticism of the finished work. The organization and development of these courses is in large measure due to the exertions of Professor Bradley, to whom I am indebted for the details of this description. It should be added that essays are required in connection with all work in the English Department. The course in English masterpieces for scientific students, given by Mr. Armes, involves the careful reading in class of representative poems and essays of the foremost writers, and supplementary reading out of class. Of elective preliminary courses, that in the general history of English literature is the *sine qua non* for all higher work. It presents a synoptical view of English literature as the outcome of, and the index to, English thought in the course of its development. It is accordingly based upon a text-book of English history, and the copious reading of authors illustrative of social and literary movements. It runs as a three-hour course throughout the Sophomore year, and involves the reading by each student, and the discussion in class, of some thirty masterpieces. The course in argumentation comprises the analysis of masterpieces, the preparation of briefs, and the delivery of arguments exemplifying the use of the syllogism and the *exposition* of fallacies. It must be preceded by a

course in formal logic. and is introductory to a course in forensics.

The advanced courses for undergraduates are grouped as (1) Rhetoric and the theory of criticism: four courses; (2) Linguistics: four courses, including, besides grammar, history, and criticism, the comparative study of the Germanic sources of English culture, and Germanic philology; (3) The historical and critical study of literature: eleven courses in chronological sequence, by (*a*) periods, (*b*) authors, (*c*) literary movements, (*d*) the evolution of types. The first of these groups is essential to the other two. It involves the differentiation, for advanced work, of rhetoric into its species (exposition, including methods of literary research and interpretation, argumentation, narration, etc.), and an introduction to the comparative and æsthetic methods. A course in poetics outlines the theory of art, the theory and development of literature, the relations of poetry and prose, the principles of versification, and the canons, inductive and deductive, of dramatic criticism. It is usually accompanied by lectures on the æsthetics of literature. This course is followed by the problems of literary criticism: a comparative inquiry into the growth, technique, and function of literary types other than the drama. The attempt is made to arrive by induction at the characteristics common to the national varieties of a type, and to formulate these in the light of æsthetic theory. The resulting laws are applied as canons of criticism to English masterpieces of that type. The method has been described by a former student in the *Century Magazine*, January 1891. The reading and discussions are guided by questions, suggestions, and reference lists—part of a manual of literary criticism now in press (Ginn & Co., Boston). For lack of space the courses in linguistics and literature cannot be enumerated. Students making English their principal study must include in their elections linguistics, poetics,

criticism, and the intensive study of at least one literary master and of one literary type or movement. For the teacher's certificate linguistics is indispensable.

The courses primarily for graduates have a twofold aim: first, to impart information; secondly, and principally, to encourage original research. This differentiation by purpose is necessarily relative. Under the former heading, however, falls one of the philological courses, Old Icelandic (Lange). Under the latter falls another philological course, First Modern English, an investigation into the orthographic, phonetic, and syntactical changes of sixteenth century English (Lange), and various literary courses which may be classified as æsthetic, comparative, and critical. The course in the history of æsthetic theory, which, by the courtesy of the professor of philosophy, is at present in my hands, is a study at first hand of the principal authorities in æsthetics, and of the literary art that chiefly influenced them. The course may be said to deal with fundamental *literary forces*. It is given both terms and extends through three years. In 1893-4 Plato and Aristotle were studied and Plotinus begun. In 1894-5 we came down as far as Hegel. Next year we shall make a special study of Coleridge and Wordsworth. The courses which I have called comparative deal with *literary movements*. They are four in number: the mediæval spirit as related to art, its chief exponents in English literature and its modern revivals (Bradley); the influence of Germany on English literature of the eighteenth and nineteenth centuries (Lange); the development of the English essay (Bradley); and problems in the growth of English comedy (Gayley). A purely critical course, dealing with *literary methods*, is offered by Professor Bradley, in the study of the entire production of some author of limited scope.

To graduate courses of information and of research might legitimately be added courses having a third purpose: the en-



couragement of literary creation.¹ We have as yet none such in the University of California, unless that denominated special study, under which we announce ourselves ready to assist and advise competent graduates in approved plans of work, may be construed as sufficient for the emergency. Academic scholarship does not look with favor upon the attempt to stimulate or foster creative production. But, if charily advised, sagaciously circumscribed, and conducted under the personal supervision of a competent critic, constructive literary effort may surely find a place in the curriculum of an exceptional graduate, — never, of course, unattended by other study with informative or disciplinary purpose in view. There is, nowadays, no reason why genius should be untutored, or its early productions unkempt.

With regard to methods of instruction no stereotyped habit obtains. In our lower classes the text-book is not always used. When used it is treated as a guide, not as a bible. In both lower and higher classes, recitations, reports on reading, discussion of topics, informal or formal lectures, interpretative reading, and personal conference prevail, in such combination or with such preference as the instructor may deem wise. Students, however, are always put to work on the masterpieces themselves.

With regard to methods of investigation, we believe that a certain catholicity of attitude — not inconsistent with alertness — should be observed. The present anarchy, sometimes tyranny, of method is due generally to a deficient organization of studies; and that, in turn, to an incomprehensive view of the field. Hence, the uncertainty of aim with which instruction in English is frequently reproached. This lack of system is, however, indicative only of the fact that literary science is in a transitional stage: no longer static, not yet organic, but genetic. The study of literature in the sentimental, the for-

¹ Such a course, under the title "Literary Composition," is offered for 1895-6.

mally stylistic, or the second-hand-historical fashion, is out of date. Scholars in philology — narrowed to linguistics — have set the new pace by making of their branch a genetic study: a study of sources, causes, relations, movements, and effects. Professors of literature and criticism are now, as rapidly as may be, adapting progressive methods, whether historical or æsthetic, to their lines of research. But each is naturally liable to urge the method that he favors or thinks that he has invented. One, therefore, advocates ethical and religious exegesis, another æsthetic interpretation, another comparative inquiry, another the historical study of style. This is to be expected; and our genetic, and frequently sporadic, stage of literary science cannot fulfil its promise until, by elimination attrition, and adjustment of results, the way has been prepared for something organic. Hospitality to ideas and conservative liberality of method will hasten the advent of systematic investigation. Even now there are those who study the masterpiece, not only in dynamic relation to author and type, but also in organic relation to the social and artistic movements of which author and type are integral factors. The sum of the methods of any literary inquiry in any college course should be exhaustive so far as circumstances permit. The exigencies of time, training, and material are, however, such that due regard, in turn, for historical criticism (linguistic, textual, genetic), technical criticism (distinctive of the type: its evolution, characteristic, and function), and literary criticism (ethical, psychological, æsthetic) can rarely be observed in the study of one specimen with one class. The method, moreover, adapted to one author, masterpiece, or type, is not necessarily of universal applicability. But the duty of the English Department in the teaching of literature is fulfilled if the student, after mastering the prime courses, with their appropriate means and ends, has acquired a comprehensive view of literary art and science, a rational

method of study, and a critical sensitiveness to good literature — no matter in what intensive spirit it be approached. To this end, it is essential that the synthesis of the courses and the methods of a department furnish a system.

With these considerations in mind it is evident that the attempt to limit the teaching of English literature to "literary history, literary æsthetics, the theory and analysis of style, versification, and rhetoric, and the necessary philological apparatus" would, though attractive in its apparent simplicity, end in formalism: that is, remand the science to its static stage. But the limitation would be impossible. For form and thought are as inseparable in literature as in life: the expression is inherent in the idea. To appreciate the art of *Dis Aliter Visum* is to understand the ethics of Browning: that is, to be a philosopher. Sociological, metaphysical, and ethical themes are within the function of the belles-lettrist as soon as, emotionalized and clad in æsthetic form, they enter the field of letters. Nay, further, the methods of the laboratory, chemical or biological, are within his function as soon as their adaptation may assist him to weigh æsthetic values or to trace the development of literary organisms. It is, consequently, unwise to condemn scientific methods, even though in the hands of enthusiasts they appear to countervail æsthetic interpretation and discipline. Monomaniacs are forces in periods of transition. It is for those of far gaze and patient temper to compute results and perform the synthesis.

One thing is certain: that, for the determination of critical principles and methods, organized effort is necessary. To this end I propose the formation of a Society of Comparative Literature, the general scope of which will be indicated hereafter.¹

¹ Professor Gayley's communication on the subject referred to appeared in *The Dial* of August 1, 1894. It is reprinted in the group of communications which forms the third division of this volume. — [EDR.]

ENGLISH AT AMHERST COLLEGE.

PROFESSOR JOHN F. GENUNG.

No study in our American colleges is so directly and practically important as the study of English; yet none is so beset with problems of administration and method. To detail all of these would take up too much space here; I will merely indicate some of the leading ones, to the solution of which the teachers of English at Amherst have been devoting their attention during the last dozen years. There is, first of all, the question what to do with it as a required study. For the old idea seems a sound one, that whatever the predominance of elective studies, English, at least English composition, should be required of all; that is, that no possibility should be opened for any student to gain his degree without some training in the practical use of his mother-tongue. Yet as a required study in the midst of electives, English is at a disadvantage; the very fact that it is compulsory weights it with an odium which in many colleges makes it the bugbear of the course. This ill repute was increased in the old-fashioned college course by the makeshift way in which time was grudged out to it in the curriculum. Under the name of "rhetoricals," English declamations, orations, and essays used to be sandwiched in where some little crevice opened between other studies, once a week perhaps, or at some irregular hour supposedly unavailable for anything else. Now every teacher knows that a once-a-week study cannot be carried on with much profit or interest; it cannot but be a weariness to student and instructor alike. It finds its way into the hands of

incompetent and inexperienced teachers ; it has to rank as the Ishmael among the studies.

It was the conviction of the teachers of English at Amherst that such ill repute was by no means a necessary accompaniment of their department. They believed that English, if granted a fair chance, could trust to its own intrinsic value and interest for survival, as confidently as could any other study. I need not here recount the history of their quiet and steady work, first to gain a fair meed of time for the various branches of their department, then to obtain recognition for it as an elective study by the side of other electives, finally to retain the proper relation and balance of elective and required study. All this came about so naturally as to seem a spontaneous evolution rather than what it actually was, a strenuous and determined working out of a plan.

Another problem, especially perplexing on the composition side of the study, is the problem what to do with English as a mother-tongue, with which the student has been conversant all his life, from which, therefore, the mystery and labor of grammar and lexicon are eliminated. The time devoted to grinding at these in the classics, or to puzzling over intricate mathematical problems, is time gained for study and hard drill. What shall be done with a subject that has no such study-compelling advantages, a subject, indeed, whose highest prizes of grace and spontaneity seem perversely to refuse themselves to the student almost in proportion to the strenuousness of his labor ? Drill must be furnished, but the drill must be wisely directed. And one thing can be done. It can be recognized that such seeming is not the whole truth ; that beyond the stiff and labored stage in writing, as also beyond the dashing and accidentally brilliant stage, there is a calm permanence of assured mastery, corresponding to what the runner calls his second wind, wherein the writer can do his best and keep it up. Toward this goal

of mastery the drill of writing and exercises in language should be directed; and this not only by setting the student working systematically *through* the crude and rudimentary stage, but by infusing into his task such interest as will give it vitality.

The best term, perhaps, by which to characterize the way in which the teachers of English at Amherst have met these problems is *laboratory work*. Whatever the diversities of aim and method between the teachers, in this respect they are at one: each of their courses is a veritable workshop, wherein, by systematized daily drill, details are mastered one by one, and that unity of result is obtained which is more for practical use than for show.

The required work in English, which is all under the charge of Professor Henry A. Frink, has to do with the English of oral expression. It consists of two terms of elocutionary drill, or declamation, in Freshman year, and one in Sophomore year; two terms of rhetoric, carried on by means of essays, exercises, and lectures, in Freshman year; and three terms of debates, both extemporaneous and prepared, in Senior year. This comprises in itself a body of work fully as large as obtained in the old days of "rhetoricals"; and when we consider the careful emphasis given to individual drill and criticism, in which work the services of five assistants are employed, we may well regard it as far beyond the average of the old courses in efficiency.

In the elective study of English, each college year has its course characteristic of the year. These courses, in the way in which they supplement each other, form a natural sequence; yet they are independent of each other, each professor being supreme in his sphere, to plan, carry out, and complete, according to his own ideas — a trio in which the members work side by side, in co-operation rather than in subordination.

The elective English of the Sophomore year, under the

charge of the writer, centres in written expression, the study and practice of rhetoric. The rhetoric thus pursued — as the many users of the writer's text-books throughout the country need not be reminded — is not the mere broadened study of grammar; it is a study of the organizing of discourse, from the choice of words up, as a real author must seek to effect it; a determinate study, in however humble way, of literature in the making. Two terms of work, based on the text-book and on the *Handbook of Rhetorical Analysis*, are carried on by daily recitations and written exercises, these latter, invented to illustrate in succession the rhetorical principles under consideration, being progressive in character and requiring as they advance more originaive work on the part of the student. The exercises thus become very nearly equivalent to what in other colleges has been successfully introduced under the name of "daily themes," with the advantage that these themes, while no less vital in subject matter, are progressive applications of literary procedures and rules. The course has too many interesting and novel features to detail here; one of these, which has proved very profitable and interesting, is the setting up in type of many of the students' written productions, and the reading and criticism of them in proof.

The third term is devoted to the writing of essays and careful individual criticism of each one in personal interviews. Each man in the class presents an essay about once a fortnight. By the side of this work there is carried on, as time and numbers permit, a course of reading and discussion of the leading prose writers. Throughout the year, in connection with the rhetorical department, is conducted a voluntary English seminary, after the manner of the German universities.

In the Junior year begin the elective classes of Professor Frink. Two hours a week in the first term are devoted to the study of logic, and two hours to a progressive and systematic course of public speaking. The work of this foundation term

takes the form of debates, study and analysis of American and British orations, and Shakespearian readings. In a similar manner, public speaking is continued through the second term, the debates, discussions, and speeches of various kinds having to do with the rhetoric of oral expression. Much stimulus to these studies under Professor Frink is supplied by the numerous prizes offered for proficiency in the work of each term. Nor, though the number of men concerned and the extent and variety of the work would seem to necessitate much that is merely perfunctory, is this work anything like a mere routine. The industry and genius of Professor Frink in adapting his labors and interests to the personal peculiarities of each individual precludes that; and in the sunshine of such friendly relations many a man finds powers awakened that he had not suspected in himself, or powers that were running wild ordered and steadied.

With the third term of the Junior year begins, under Professor H. Humphrey Neill, the study of English literature. Here the aim is to do with a good degree of thoroughness whatever is done; hence familiarity with a limited number of the great writers is sought, rather than a smattering information about many. The method of work, as in the other English studies, is eminently the laboratory method; and this, while based in just proportion on facts and details, is so aimed as to get at the spirit of the literature. The opening term of the course is devoted, in part through text-books and in part through lectures and discussion of the principles of literary criticism, to the course of the literature down to the end of the sixteenth century; special attention being given to Chaucer, Spenser, Bacon, Milton, and Dryden. Shakespeare is reserved for a special term. In the study of these, dependence is placed not so much on reading *about* the author as on familiarity with the author himself.

With the beginning of the Senior year the students work

more independently. The first term is devoted to the prose writers of the eighteenth and the early part of the nineteenth century; the second to the poets of the same period. Two weeks are given to the study of each author; and on each author certain members of the class read extended and carefully studied essays. These essays, in connection with the readings and topics prescribed, are made the basis of the class discussions and examinations. In this way men are taught to form and test their own opinions. In the third term of Senior year (the fourth of the course) the study is Shakespeare. A minute exegesis of one or two of the greatest plays is given by means of lectures and topics for reading. In addition to this, four other plays are studied as a collateral course by the class, and made the subject of written examinations. This Shakespearian course is open to all, whether they have elected the three preceding terms or not.

A special course is also given to a few who, in every class, having pursued the course of the three prescribed terms, wish to carry their literary studies further. It consists of special investigation under the direction of the professor, but with no stated recitations.

Such, in a very meagre outline, is the course of English study at Amherst. To pass judgment on it is for others, rather than for us who conduct it; but one remark by way of comparison ought perhaps to be made. It does not seem to make a great showing of names and subjects by the side of the minutely subdivided and specialized courses of some other colleges; but this fact, I am convinced, is no indication of its meagreness. The ground is not only broadly traversed, but thoroughly, as college courses go; and the stern weeding out of what is merely speculative and unpractical leaves so much the more time and energy to devote to the greater literary forms, and to learn how close they are to the requirements of daily life.



ENGLISH AT THE UNIVERSITY OF MICHIGAN.

PROFESSOR FRED N. SCOTT.

For the collegiate year 1894-95, the University of Michigan announces twenty-one courses in English and rhetoric. Ten are courses in literature, historical or critical; five are in linguistics; and six are in rhetoric and composition. There is the usual division into courses which may and courses which must be taken by those who intend to graduate, but with us the requirements differ for the different degrees. Candidates for the engineering degrees, and for the degree of Bachelor of Science in chemistry or biology, are let off with a single course in composition. Candidates for the degree of Bachelor of Letters must take two courses in composition, besides one in literature and one in linguistics. All others are required to elect two courses in composition. The work is in charge of four men: a professor of English and rhetoric, who is head of the department; a junior professor of English, an assistant professor of rhetoric, and an instructor in English composition. In addition to this, the regular force, there are two graduate students who devote a part of their time to teaching composition or reading essays.

The number of students who elected courses in English the past year, not allowing for names counted twice, was 1,198. To this number should perhaps be added 110 applicants for work in composition for whom provision could not be made. The distribution of the elections was as follows: In modern literature, 225; in Old and Middle English literature, and linguistics, 252; in rhetoric and composition, 721.

In considering the various courses in English it will be convenient to follow the division I have used above; that is, into (1) modern literature, (2) Old and Middle English, and linguistics, (3) rhetoric and composition. The first is the province of Professor Demmon, who is head of the department; Professor Hempl is in charge of the second; and the burden of the rhetoric and composition work falls upon the shoulders of the instructor (Mr. Dawson), the two assistants, and myself.

In modern literature, the department offers a beginning course and three seminary courses, associating with the latter ancillary lectures in criticism and history of the drama. The beginning course, in charge of Professor Hempl, is a general introduction to the subject. It is a three-hour course, running through one semester. In this, a text-book is used to furnish a historical outline, and very brief quizzes are given upon it. Most of the time in class is taken up by the presentation of reports by some half-dozen members of the class to whom the lesson of the day had previously been assigned for special study in the University library. The object of these reports is to bring the student into direct contact with the literature, and to familiarize him somewhat with critical methods and the leading books on the subject.

The seminary courses are conducted by Professor Demmon, and aim to give the student an intimate first-hand acquaintance with representative masterpieces. To secure admission to this advanced work is somewhat difficult, since at least five prescribed courses must precede, and there is some sifting even of those who are technically qualified. Professor Demmon offers a seminary in English literature, another in American literature, and a Shakespeare seminary. The programme of work is as follows: At the beginning of the semester, each member of the class is assigned a masterpiece and asked to prepare upon it a comprehensive biographical and

critical essay. He is also asked to present at some time during the semester a critique of an essay by a fellow-member. As soon as his task is assigned, he begins reading in the seminary rooms connected with the library, with the assistance of references prepared by Professor Demmon. If he is a member of the Shakespeare course, he has the opportunity of using the McMillan Shakespeare collection of 3,500 volumes. When the work is under way, each section of the seminary (a section containing about twelve students) meets every week in a two-hour session. The first hour is spent in listening to the essay and the critique, and the second hour in an extemporaneous discussion of the work in hand. Each member is called upon in turn, and says what the spirit moves him to say. He makes report upon what he has read, or agrees or disagrees with the judgments of the essayist or the critic, or advances individual appreciations of the work. When all opinions have been aired — and generally some little fencing takes place over nice points of criticism — there is usually time for a summing-up of the arguments, and a discussion of a special question or two, by the conductor of the seminary. Both in the selection of masterpieces and the conduct of the classes, the aim is to supply the necessities rather than the luxuries of literature. For literary fads and vagaries there is neither time nor inclination. The student finds in the seminary courses the best that English and American literature have to offer. If he goes no farther, he has already travelled far; if he continues his studies after leaving the University, he will know at least the chief landmarks of the country he is to traverse.

With reference to the work in Old and Middle English, Professor Hempl has kindly written out for me the following statement:—

“My work may generally be designated as linguistic; but some of the undergraduate courses are necessarily only lin-

guistic in a simple and practical way, and consider also the literary side of what is read. This is particularly true of the two courses in Middle English — each twice a week for half a year, the second devoted mostly to Chaucer. There is also an elementary course in Old English, which, as well as the course in Early Middle English, is required of candidates for the degree of B.L.

“Advanced study of Old English is provided for in three courses, each half a year: Old English poetry twice a week; phonology and morphology, three times a week; syntax, twice a week.

“In historical English grammar a general survey is made of the subject, and the students are given some practice in methods of investigation by being required to trace in English literature the development of various idioms, especially such as are often impugned.

“In alternate years a course is offered in present-spoken English. The students have been set to study their own speech and that of those about them, and have gathered numerous facts of interest as to American English. But the course has been more fruitful in opening their eyes to the real state of so-called “standard English,” and in removing prejudice and establishing a more reasonable basis of judgment in dealing with matters of speech usage. It also appears that a quicker and clearer insight into general linguistic facts and principles may be obtained by such a study of one’s native speech (provided various forms and stages of it be represented by members of the class) than can be had from a study of foreign languages. Alternating with this course from year to year is a course in general phonetics.”

Of the six courses which fall under the division of rhetoric and composition, four, each for one semester, have for their main object the cultivation of good writing; though one of the four, known as the science of rhetoric, combines with a

large amount of practice a small amount of instruction in theory. In addition to these, there are two, one for graduates and one for undergraduates, which deal with rhetoric in its scientific aspects. For the required Freshman work, there is provided this year a two-hour course in paragraph-writing under Mr. Dawson and an assistant. As in other large universities, this part of the work presents peculiar difficulties. The big classes are about as heterogeneous as they well can be, most of the students writing crudely, some execrably, and only a few as well as could be wished. These differences call for differences of treatment, yet it is impossible, with our present teaching force, to give adequate attention to individuals or to distinguish grades of proficiency. The most that can be done is to put in a section by themselves the engineering students, whose performances in prose are often at the outset of a quite distressing character.

The course in paragraph-writing is followed by a two-hour elective course in theme-writing under Mr. Dawson; and this by a three-hour course, conducted by myself. The latter is required of all except the engineers and candidates for the degree of B.S. in chemistry and biology. It must be preceded by a course in psychology or logic, and hence is usually taken in the second semester of the Sophomore year or the first semester of the Junior year. An advanced course in composition completes the list of practical courses. For those who wish to supplement practice by theory, there is a course in the principles of prose style, and a graduate seminary course in which the evolution of rhetoric is traced from Aristotle to the present time.

It will appear, I hope, from this outline, that the work in composition is intended, first and foremost, to be practical. The aim is not to inspire students to produce pure literature, if there be any such thing, or even to help them to acquire a beautiful style. If we can get them first to think straight-

forwardly about subjects in which they are genuinely interested, and then, after such fashion as nature has fitted them for, to express themselves clearly and connectedly, we have done about all we can hope to do. Perhaps the other things will then come of themselves. In trying to accomplish these ends, I have been accustomed in my own work to aim at three essentials: first, continuity and regularity of written exercises; second, much writing, much criticism, and much consultation; third, adaptation of method to the needs of the individual student. To secure the first, the student is made to write frequently and at regularly recurring periods, and is encouraged to write at set hours regardless of mood or inspiration. The second point I may be permitted to illustrate by saying that I have read and re-read this year something over 3,000 essays, most of them written by a class of 216 students. The third essential seems to me the most important of the three. That the instructor should somehow lay hold of the student as an individual is, for successful composition work, simply indispensable. This was the secret of the older method of instruction, such as that of Edward Channing, described by the Rev. E. E. Hale in *My College Days*:—

“You sat down in the recitation-room, and were called man by man, or boy by boy, in the order in which you came into the room; you therefore heard his criticism on each of your predecessors. ‘Why do you write with blue ink on blue paper? When I was young, we wrote with black ink on white paper; now you write with blue ink on blue paper.’ ‘Hale, you do not mean to say that you think a Grub Street hack is the superior of John Milton?’”

I think all teachers of composition will feel that Ned Channing's method was good, and will understand very well how it happened that Hale and his seatmates “came out with at least some mechanical knowledge of the mechanical method of handling the English language.” But it must be borne in mind that in the larger universities the day of small and cosey

classes is long past. Now the hungry generations tread us down. We hardly learn the names and faces of our hundreds of students before they break ranks and go their ways, and then we must resume our Sisyphean labors. Is there no way in which we can return to the Arcadian methods of those early days? For my part, I think there is a way, and a very simple one: Increase the teaching force and the equipment to the point where the instructor can again meet his students as individuals, and can again have leisure for deliberate consultation and personal criticism. As Professor Genung has well said, the teaching of composition is properly *laboratory work*. If that is true, why should it not be placed on the same footing as other laboratory work as regards manning and equipment? I confess that I now and then cast envious eyes upon our laboratory of chemistry, with its ten instructors and its annual expenditure of ten thousand dollars, and try to imagine what might be done in a rhetorical laboratory with an equal force and a fraction of the expenditure. Nor is the comparison absurd. The amount of business which needs to be done in order to secure dexterity in the use of language is not less than that which is needed to secure dexterity in the manipulation of chemicals. The student in composition needs as much personal attention as the student in chemistry. The teacher of composition, if he is to do his work without loss of time and energy, and if he is to secure the benefit which comes from constant variation in methods of instruction, needs all the mechanical helps which he can devise. He needs, for example, conveniences for the collection, the distribution, and the preservation of the written work. He needs a set of Poole's *Index*, not in a far-off library, but at his elbow. He needs a card-catalogue, revised daily, with thousands of subjects of current interest especially adapted to the uses of his class. He needs a mimeograph and a typewriter; possibly he needs a compositor and a printing-press. Above

all (and I do not mean to include these among the mechanical aids) he needs, not one or two, but a score, of bright, active, enthusiastic young assistants to share his arduous labors with him. Under these Utopian conditions — perhaps not wholly Utopian after all — the teacher of composition could no longer pose as a martyr, and so might miss the sympathy he has been so long accustomed to; but I believe that on the whole he would be a happier man, and I am certain that in the end he would do a vast deal more of good in the world.

In running over the list of courses offered, the reader will doubtless have noticed that the department does not announce many which are exclusively for graduate students. This must not be taken to imply that provision for such students is not made. As a fact, there is always a considerable body who are pursuing advanced work in English. Many go into undergraduate courses and there find what is suited to them. But for a large proportion special advanced courses are arranged, as they are needed, after consultation with the student. These are obviously too variable in character to be enumerated here.

ENGLISH AT THE UNIVERSITY OF NEBRASKA.

PROFESSOR L. A. SHERMAN.

THE study of English as rhetoric and composition, and as English literature and philology, is completely differentiated in the University of Nebraska. Writing is taught on the theory that constant technical practice is necessary, but practice in the development and adjustment of meaning in the mind as well as in appropriate and effective statement. In other words, not facility with the *media* of expression, not automatism in phrasing merely, but organic, completed communication, in both matter and manner, is the aim of the study. As contributive to this end, work in oral composition or public speaking — not required, but elected very generally by the students at some period in their course — is arranged for and emphasized by the Department head. Of fourteen hundred students in attendance this year, almost the entire number, excepting specials, and including nearly nine hundred young men and women in college courses, are under rhetorical instruction of some kind. One professor, two instructors, and two assistants are exclusively responsible for this work. As a division of the general subject and of University instruction, this department is known as the Department of English.

The Department of English Literature, on the other hand, confines itself to instruction in literature proper, including the earlier as well as the latest forms of development, with recognition of linguistic relations and differences between. The work begins in the second year of residence,

with Anglo-Saxon and Early English. In this study there are four exercises a week throughout the year. The class is drilled daily from the start in writing forms, until, after reading fifteen or twenty pages of prose, and practically mastering the verb-groups and inflections, it is ready to begin poetry. The most imaginative parts of the *Genesis* and the *Exodus* are then used as an introduction, and by the middle of December *Béowulf* is begun. This poem is studied almost wholly as literature, and by the end of March has been read to the extent of 2000 lines or over. By making the study literary and not philologic, there is no difficulty in keeping up the enthusiasm of the class, and for three years only one student has been dropped from the roll on account of inability to carry the work. From April to the end of the year the class reads Middle English, — generally in Morris's *Specimens*, with such illustration and appropriation of historical principles as can be gained by two months' companion study of Lounsbury's *History of the English Language*. By this year's work the student gets a general idea of the development of the literature and language to Chaucer, as also a clear appreciation of the fundamental forms and modes of sentiment in Teutonic poetry. Experience has shown that there is no better introduction to the general subject, and many students from outside groups, even including the scientific, elect the study. The enrolment at the beginning of this year's work was seventy, necessitating at the outset a division of the class.

The study of Anglo-Saxon and Early English is prescribed in but two of the eight groups of undergraduate work. It is followed by a general survey of English literary development from Chaucer to Tennyson, three exercises a week through two semesters. This subject is taken by nearly all the students at some point in the course, being required in six out of the eight groups. Here students from the Anglo-Saxon

studies of the year preceding, as also from the classical and the philosophical courses, are put at work along with men from the industrial sections, from the scientific, the agricultural, and the electrical engineering groups of study. Of the hundred and fifty members of a given class thus made up, more than two-thirds are without literary traditions or taste or training, or interest in pure literature of any sort. The theory of the work done with this class is simply that students in college have generally as yet no taste for the best literature, no prepared capacity to appropriate its æsthetic meaning, but must have both aroused or enabled in them at the start. To do this a month is devoted to inductive exercises in discriminating emotional terms and phrases from prosaic, and character effects or hints from what are called "signs," and in interpreting metres, figures, and force. It is steadfastly believed that the study of literature as literature is impossible to minds insensible to the inner differences between prose and poetry, and blank to æsthetic challenge or suggestion. Moreover, experience with the work has not proved the existence of minds so blank or insensible as not to yield, along with others of better traditions or training, to the influence of such first culture, or less completely and readily than they. Students from the so-called classical or literary groups do not prove superior, either in aptness or preparation, after the opening and quickening of the sensibilities, to those from the technical courses of study. Last year a University Browning Club, conceived and planned wholly from among pupils under instruction, was organized and put in operation upon a permanent basis. But the young men and women projecting it and having it in charge were from the scientific rather than the literary side of the class in question. Indeed, the success of all later courses in the department is found to be largely dependent upon the interest aroused in the first month's study. The attention of teachers yet troubled about

getting their classes interested in literature is invited to the results from this manner of opening the year. It must not be imagined that those results are in any way due to expert teaching, for the tutor in charge is but new to the work, not yet experienced in handling college subjects. It is demonstrated that, with perfected instruction, out of a hundred average students fit to carry work above secondary grades, practically and positively a full hundred appreciative and even enthusiastic readers of best literature can be made. In fact, results equal to these highest have been reached already with certain classes. Moreover, when a class has learned to read literature as literature, with true æsthetic discernment of its spiritual quality, it will go forward of its own momentum. When it is all agog, even to the last member, over *Lycidas* or the *Adonais*, teaching becomes merely guidance, suggestion, is no longer dogmatic exposition or authority. Each student will then do his own thinking, and form — perhaps not unalterably, but at least not abnormally — his own literary judgments. It is neither just nor necessary to allow college credit for reading vernacular masterpieces, precisely as for Sophocles or Terence, even with the requirement that all notes be memorized. The mere reading should be taken for granted, as also, — when enabled and attained, — the higher experiences from the reading. Credit should not be entered upon the books of a college for such higher experiences, but only for knowledge gained or culture won at first hand. But on the strength of interest aroused beforehand the college pupil may be led to do work that will make him a life-long interpreter of æsthetic literature, or at least save him from scepticism concerning its pretensions.

The work of this general survey, when fairly begun, consists in class study of Chaucer, Spenser, Milton, Shelley, Wordsworth, and Browning. There is accompanying study of biographies and general literary history, including evolu-

tion of new principles, with systematic library readings, and preparation of notes, in a hundred representative authors. No further work in this department is prescribed. There are elective courses in advanced Anglo-Saxon and philology, Browning, Tennyson (in conjunction with systematic criticism), American literature, Old Testament poetry, and theory of literary teaching. Shakespeare is made a subject by itself, being given in a first-year course on simple principles of every-day interpretation, in second-year work of a more advanced and systematic character, and finally in graduate seminary interpretation and research. These courses are perhaps the most popular of all, and the elementary or first year class will enroll this year a hundred names. There is also graduate seminary work through two semesters in the development of literature, given this year in the evolution and history of character hints in poetry and fiction, and of certain other fundamental modes of imagination. In all there are twenty-two semester courses offered by the department, with an enrolment this year of something over four hundred and fifty names. The work is carried by one professor, one tutor, and an assistant.

The energy of the department has been largely devoted for some years to the effort of securing the same definiteness and sureness of results in literature for all minds as have been reached in other subjects. Such success as has been attained has been emulated among the high schools of our State, and to a degree worthy at least of mention here. Several of the accredited schools have begun, at their own instance, to do the preliminary work of the survey class, and so well as to establish their ability to fit for college work in literature just as in Greek, mathematics, and the sciences. In fact, they have demonstrated that the proper place to open the mind to the inspiration of literature is in the secondary schools, and not the college. Some fifteen teachers of Eng-

lish in our fifty-five accredited academies and high schools will do the preliminary work of our survey course this year, and will do it essentially as well as we. We have just arranged to recognize the quality of the work by admitting their pupils to immediate instruction in literature, by the device of an advanced division, upon entrance. Withal, the benefit of such training to those students who never go up to college, but remain at home consistent readers of the best that has been thought and said, is hardly to be estimated.



ENGLISH AT THE UNIVERSITY OF PENNSYLVANIA.

PROFESSOR FELIX F. SCHELLING.

THERE is a well-known story in the *Autobiography* of Benjamin Franklin, in which the author informs us how he anticipated the advice of Dr. Johnson for the acquisition of "an English style, familiar, but not coarse, and elegant, but not ostentatious," by giving "his days and nights to the study of Addison." With so sagacious a recognition of the value of English as a part of practical education from the founder of the University of Pennsylvania, it is not surprising that English has, from colonial times, held a position of recognized importance at the University; although it is only within the last decade and a half that that position has been defined, with its relations to the other courses of the curriculum.

The Department of English at the University of Pennsylvania, as at present constituted, is concerned with four subjects: (1) composition, (2) English literature, (3) English language and philology, and (4) forensics. Of these, (1) and (4) are confined to undergraduates, the others extend to graduate courses. Whether for good or bad, we make comparatively little of forensics, beyond care exercised incidentally in reading aloud, and in opportunities offered for declamation by students of the lower classes. Elective and voluntary courses in speaking and debate follow in Junior year; but the chief practice of our students in these subjects is derived from the exercises of their literary societies. There is an opinion prevalent at the University that it is perhaps well that "elo-

cution" be not too professionally taught; but that the character of the individual should be developed in his utterance rather than overwhelmed with the oratorical mannerisms to which special teaching sometimes leads.

In composition work we set before the student one simple aim — the plain and unaffected use of his mother tongue; and we believe that the shortest way to facility of expression in writing is constant practice, and a practice unaffected and free from false conceptions of the purpose of such practice. With this in view, every Freshman in the University writes two or three themes a week; Sophomores and Juniors, except those hopelessly given over to technology, at least one a week; whilst in Senior year the subject — except as indirectly represented in the papers of the seminaries or study-classes in literature — remains optional. All of this work is carefully superintended by the instructors in charge; every composition is read, — occasionally before the class or a section of it, — corrected, annotated, if need be handed back to be rewritten, the faults explained with the principles involved, the personality of the writer studied as far as possible, his abilities trained and directed. In the assignment of themes there is an endeavor to avoid subjects which can be read up and crammed for the occasion, although the student is kept in continual touch with good English style by required collateral reading. The study of rhetoric is developed out of the reading and composition work: and, although systematized by reference to a text-book, is not studied as a thing apart from daily practice.

The study of English literature, except for a brief estimate of the historical values of other products, is confined entirely to the range of what is known as "the literature of power;" the products of applied literature being considered without our province. English literature forms a part of the requirement for entrance to college, and is involved in the read-

ing and instruction of Freshman year, although there subsidiary to the more immediate claims of the drill in composition. In Sophomore year the special study of literature begins, continuing until graduation in periods from two to five and six hours a week according to the course elected. I omit any enumeration of courses, as this may be readily gleaned by the curious from the catalogues and bulletins of the University.

In our method of work we endeavor to follow some such course as this: Our first task is to teach the student to observe literary phenomena; to have him *read*, never more, however, than he can absorb; to let him prove by written and oral exercise that he has read, and also to demand from the first that he formulate in words his impressions of his reading. These impressions are crude to a degree, and bear to his mature work precisely the relation which the antics he performs in the gymnasium bear to applied physical activity. But we esteem it no small thing to have trained a boy to think on something for himself. The authors chosen for these earlier exercises are those least distantly removed from the student's modes of daily thought. They are modern; and they are writers in prose, as the problem is greatly simplified by the elimination of a strange or unusual medium, and the allowances which must be made for historic environment.

When the student has begun to note literary phenomena with some degree of ease, we direct his attention to the relation subsisting between the various phenomena noted, still demanding that he increase his data by constant reading of literature and frequent exercises such as those noted above. We are now prepared for that orderly exposition of the relation of literary phenomena which we call the history of literature. This history should proceed, as far as possible, from the more familiar to the less familiar; and for this reason we arrange the courses in the history of more recent periods to precede such periods as that of Chaucer or that of Shakespeare.

We aim to have such courses deepen the impression of the student by a minuter attention to the relations of things, by seeking out the beginnings of various modes of literary thought and tracing their development in the light of contemporary conditions. Nor is this all. We require the student to keep himself in daily touch with the writings of those authors that form the subject-matter of the lectures, and to submit the results of his reading in frequent seminary meetings for correction and general discussion among his fellows. Thus we arrive at the beginning of Senior year with that training in the perception of the qualities and relations of literary products, and that general knowledge of the course of their development, which alone can render the study of organic and æsthetic detail practicable. In Senior year the whole subject is approached again from these points of view in the study of poetics, the history of criticism and æsthetics, the seminary or literary workshop, continuing as in previous years. We insist that all talk about theories, æsthetic, philosophical, or other, which the student may not investigate for himself by actual reference to the authors in question, be banished from our work. In conclusion of the undergraduate work in English literature, we feel that the study holds a peculiar position from its capabilities in developing the taste and artistic discernment, its liberalizing influence in broadening the student's views of life and man, its enormous weight against utilitarianism, and its power in giving us, when properly taught, the very essence of the now all but dethroned humanities.

The philology of English holds a recognized and important place in the undergraduate courses of the University of Pennsylvania, although we have not seen the necessity of making the sight reading of *Béowulf* a requirement for entrance to college, as some of our radical friends would have it. The reading and philological study of Old and Middle English, especially Chaucer, is offered to undergraduates in the form

of elective courses extending through Junior and Senior year, whilst a brief practical course in the history of the English language is a required study for all Freshmen. Neither in literature nor in philology do we set undergraduates to what is sometimes called in the English of catalogues "original research," preferring to devote these years to the laying of such foundation stones as we may, rather than to the amateurish collection of unimportant literary data or the perfunctory compilation of unnecessary indices.

The graduate courses in English of the University of Pennsylvania are confined to literature and philology and are conducted wholly apart from the undergraduate work. Under philology is included not only the philology of English, but the intensive study of literary products of Old and Middle English, conducted by means of lecture and seminary, with carefully superintended original investigation on the part of the student. In literature too, while the subject is treated in lectures and by discussion from the historical as well as the organic and æsthetic point of view, it is the duty of each student pursuing English as his major subject to determine upon some definite literary period, movement, or writer, for special study and investigation, and later to choose some theme within the range of this special field for his thesis. For specific accounts of these courses and their demands upon the student the reader must again be referred to the current Catalogue of the University. The graduate thesis in English, as in all other departments of the University, must be submitted to the Faculty of Philosophy, and upon acceptance may be published.

ENGLISH AT THE UNIVERSITY OF WISCONSIN.

PROFESSOR DAVID B. FRANKENBURGER.

THE work in English in the University of Wisconsin is done in the two Departments, — Rhetoric and Oratory, and English Language and Literature. The combined instructional force is two professors, two assistant professors, and three instructors, — seven in all.

For many years the required work in rhetoric and composition consisted of one term's work in formal rhetoric, and of weekly rhetorical exercises throughout the course. The growth of the University has led to concentration. Rhetoric is now required twice a week through the Freshman and Sophomore years. There are eleven courses in the Department, nearly all running longer than one term. In the Freshman year the aim is thoroughly to ground the students, by precept and by steady practice, in the fundamentals of composition; the emphasis is constantly thrown on rhetoric as an art. Analysis of themes, paragraph formation, the study of the fundamental qualities of style and of great literary types, with much practice in writing both within and without the class-room, — such, briefly stated, are the aim and method of the Freshman's rhetorical training. Much attention is paid to the mechanics of composition. The unevenness of the entrance preparation in English compels this.

Although rhetoric is now required in our accredited high schools, still the preparation is very inadequate. In some of the schools the study is merely formal, not looking to the production of anything; usually too much work is required

of the instructor, and not seldom the work is assigned to those teachers who have little or no special preparation for it; helpful criticism is therefore rare. The course in English composition as laid down in the catalogue of the schools is seldom carried out even in the letter.

With our Freshmen, all written work is inspected; most of it is carefully criticised, and much of it is rewritten. We try to lighten the burden of criticism somewhat by massing the faults, and then treating them before the class. Typically defective essays are type-written, reproduced on the mimeograph, and criticised in the class-room. Some of the faults common to beginners arise from ignorance, or carelessness, or general inexperience, while some are due to lack of culture and of mental training. Persistent criticism may profitably be applied to the former group of faults, while a kindly patience may often note the disappearance of the latter group. The division may not be exact, yet it holds true that something may be left to the general development of the student. Over-criticism is as bad as under-criticism or no criticism. Facility in expression may, at times in the student's course, count for more than mere conformity to rhetorical principle. Criticism that freezes the currents of invention is always of doubtful utility. It is apt to lead to mere perfunctory work, just as no criticism leads to such work; and perfunctory work is the bane of the rhetorical class-room.

In the Sophomore year the essay-writing is continued. The application of the principles of the paragraph are more strongly insisted upon; the great problems in expression are pushed to the front. The writing of essays in description, narration, argumentation, and exposition proceeds with the study of brief extracts of literary masterpieces. Milton and Macaulay, Addison and DeQuincey, Ruskin and Huxley, are critically studied for diction, adaptation, and mastery of materials. The great webs are pulled just enough apart that the

student may see with what pains and skill the weaving has been done. We aim not at the production of literature, but in some little degree to arouse and cultivate the literary spirit; not that spirit that simply enjoys literature, feeling what is good, but the artist spirit that rejoices in creation, in the perfect embodiment of an idea,—the critical spirit as Matthew Arnold understood the term. At this stage of the work, the criticism of essays is largely personal. Many of the essays are read before the class. The other influences in the University that help the Freshmen and Sophomores to the attainment of some degree of proficiency in English composition, I shall speak of later.

The required work in rhetoric ends with the Sophomore year. The advanced courses in rhetoric, as well as the courses in elocution, are optional. The principal advanced course in rhetoric is given three times a week throughout the year, and is open to those students who have completed the required work. The method of instruction is by text-book and lectures, and by wide auxiliary reading. The aim is to cultivate the literary taste. Minto's *Manual* and Lessing's *Essays on Criticism* are read by the class. The text-book furnishes material for lectures or talks by the students. Orations, speeches, and debates are delivered before the class, then carefully written out and criticised. Essays of the Freshmen or of the Sophomores are corrected by members of this advanced class, who then look over the corrected work with the instructor.

The above work in English is done in the academical courses. In the College of Engineering, the Freshmen are required to take rhetoric and composition three times a week during the year. The work is similar to that required of the Freshmen in the literary courses, except that special stress is laid upon scientific and technical description and exposition. This is further carried out in an elective course in the same De-

partments, open only to engineering students, where the training is purely practical, intended to aid the student clearly to express himself on scientific and professional subjects.

An article on English at the University of Wisconsin would be incomplete that did not give some account of the work of the literary societies. They form a great practice department in English composition and elocution. The work is so certain, and so uniform in quality, that it may be looked upon as part, and not an unimportant part either, of the students' training. Freshmen and Sophomores, while carrying on the work in English composition in the class-room, are listening to or engaging in weekly debates in the society halls. There are in all eight general literary societies; and in all of them, I believe, essay writing and oration writing is subsidiary to debating. The competition runs high even within the societies. The Sophomores of each society hold annually a public exhibition; those who appear are chosen for the excellence of their work in the society. The most important literary event of the college year, not excepting commencement, is the joint debate between two of the several literary societies that constitute the Joint Debate League. The joint debaters are usually chosen from those who have made a good record in the Sophomore public debate. No labor or expense is spared in preparation.

The relation of the Department of Rhetoric and Oratory to the other Departments of a college or university is peculiar. It should be in close alliance with them; a sharp insistence by all Departments upon correctness in the composition of themes and topics, and upon correct pronunciation and correct speech in the recitation room, would add greatly to the efficiency of the English Department. A graduate's English should be the result of all university work; and by English I mean both spoken and written English.

The Department of English Language and Literature

offers twenty-one courses ; a few of these are given only every second year. Anglo-Saxon and Middle English as an introduction to the historical study of English are required of students in the English course. This is followed by an elective course in Anglo-Saxon poetry and a survey of Anglo-Saxon literature, and this by a course in *Béowulf* as an introduction to the study of Old Germanic life. A general course in the history of the English language is given every second year. A general survey of English literature is a prerequisite to all other courses in English literature, and is required of the Sophomores in the English course. All other courses in the Department are elective.

The method of instruction is scientific. Little attention is paid to text-books ; the works under consideration are studied, commented upon, and interpreted. Long lines of reading are assigned, and the results are embodied in a paper which is read and discussed before the class. In the literature seminary meeting, once a week for two hours, the general principles of literary criticism are expounded and applied.

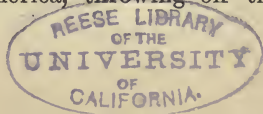
The scope of instruction in the Department is sufficiently broad. After the general survey required for entrance upon the elective courses, the students may study the history of literature of the fourteenth century, the literature of the Elizabethan period, the literature of the eighteenth century with special reference to the social and intellectual life of the period, the English romantic movement, and the Victorian era. There is a group of courses on the drama, beginning with the ancient classical drama in translation, going to the history of the English drama, and the interpretative readings of selected plays of Shakespeare, with themes and discussion. Epic poetry is studied in translations of Virgil, Homer, and Dante, leading to the great English lyric poets. The development of the novel and the development of English prose are each given a place. The English essayists, from Dryden

to the present day, are followed by the English and American prose masterpieces, and those by the English literary seminary on the history and theory of literary criticism; the subject for study in the seminary for the present year is Robert Browning. The courses in English literature are, I think, the most popular courses in the University.

ENGLISH AT WELLESLEY COLLEGE.

PROFESSOR KATHARINE LEE BATES.

Is it not time that somebody moved a vote of thanks to *The Dial*? Surely the present discussion, with the procession of professorial testimonies marshalled by editorials and accompanied by a brisk run of letters, is rendering to teachers of English throughout the country a service beyond compute. Among the happy results of the discussion must be counted this: that more than one lonely stickler for the supremacy, even in the class-room, of literature as an art has discovered, like Elijah of old, that the faith has no lack of prophets. Professor Corson, for instance, has seemed, at times not far remote, to stand almost alone in his insistent proclamation that the appeal of literature is not exclusively to the intellect, but to the threefold spirit. Yet the aim at Cornell cannot easily go beyond the purpose at Yale, as voiced by Professor Cook in the opening article of the series, to promote "the acquisition of insight and power, taking these terms in the broadest sense, so as to include the emotional and æsthetic faculties as well as the purely intellectual, the will and the moral nature no less than the reason." But Yale, pleading for English as "an unsurpassed aliment of the spiritual life," and "a most effective instrument of spiritual discipline," hardly outvoices the University of Pennsylvania, valuing the study of English literature for "its enormous weight against utilitarianism," or of Chicago, claiming that "literary masterpieces should be studied chiefly for their beauty." Truly *The Dial* is marking a new hour. America, throwing off the



tyranny of the German method, in which, nevertheless, her leading professors of English have been trained, and facing the disapproval of gray-towered Oxford, which, at the present writing, has two men enrolled as candidates for its brand-new English school, is still the land of the free and the home of the brave. But if freedom is to be preserved from anarchy, and bravery vindicated from the charge of headlong folly, teachers of English have yet to find a general method proportioned to their aim. Enthusiasts, it is true, decry that soulless substantive, *method*. "When a teacher begins to cast about for a method," writes a member of the English Faculty of Chicago, "he is already lost." And yet Thomas the Rhymer saw, between the paths to heaven and hell, a path to fairy-land. May there not be

"a bonny road
That winds about the ferny brae,"

which teachers of literature, who would fain awaken their students to the beautiful, may seek for unashamed?

Indeed, we need a road. It is very well for the editors and contributors of *The Dial* to claim on behalf of students the delights of the "spiritual glow" etherealized beyond the dull concern for "the historical and adventitious," and to demand that the professor add to the most gracious gifts of nature a culture deep as a well and considerably wider than a church-door, — but by what process, after all, shall the essential values of literature be impressed? Let the new day dawn. Let the student's lifted head, cleared from all suspicion of an ache, be haloed with golden lights. Let the ideal professor guide him to the heart of poetry, of humanity, and the divine; but how is such supernal guidance to be effected?

"He shall have chariots easier than air,
That I will have invented; and ne'er think
He shall pay any ransom; and thyself,

That art the messenger, shalt ride before him
On a horse cut out of an entire diamond,
That shall be made to go with golden wheels,
I know not how yet."

Nothing, then, could be more practically helpful, at this stage of the experiment, than these descriptions of English courses now pursued in American colleges, especially where the professors in charge are committed to the literary aim. Upon this accumulated material of experience, theory will soon be at work. *The Dial* has already given judgment in favor of dividing English, as a university subject, into the science of linguistics and the art of literature. From the various reports, however, it would appear that composition and rhetoric, elocution, and comparative literature, must also be taken into account as candidates for separate departments.

At Wellesley the subject of elocution stands alone, and we have at present — more's the pity — no department of "literature at large." Term courses in English translations of Homer and Dante, with less extended study of the *Cid*, the *Song of Roland*, the *Nibelungen Lied*, and the *Volsunga Saga*, were originally offered in the English Literature Department. A few years since, this Department, stricken with humility, handed the responsibility on to the professors of Greek and German and the Romance tongues, who undertook a composite course of English lectures upon the classic and mediæval epics. This arrangement proved unwieldy, and fell, like Poland, for lack of a central control. The Romance Department offers English courses in Dante and in the French epics of the Middle Ages; but for a comprehensive survey of the Aryan literatures in their development and relations, Wellesley has still to wait.

Anglo-Saxon is taught in the Department of English Language and Rhetoric; and also by Dr. Helen L. Webster, in the Department of Comparative Philology. Three, at least, of

our English faculty are eager to offer Anglo-Saxon courses; and this year Wellesley, like Yale, has three under-graduates electing Anglo-Saxon. In connection with the testimony from various universities — Illinois, for example — as to the disfavor with which English students regard linguistics, and in light of the experience of the University of Nebraska, which has succeeded, by emphasizing the literary side of the study, in making courses in Anglo-Saxon and Middle English popular, questions press for discussion. Is this artful dodging of Anglo-Saxon to the discredit of the artful dodger? Should Anglo-Saxon be made a required subject in the English group? Should it be taught with full linguistic severity, as valuable mental discipline, or should the teaching be suited to the tastes and aims of literary students? What is the decent minimum of philology? And should the Anglo-Saxon course precede or follow the treatment of the more modern literature?

In the Department of English Literature at Wellesley, no critical courses are offered on material prior to 1300; and, from Langland to Browning, the language is taught solely as a means to an end. The forty students electing fourteenth century work this year, for instance, will study the East Midland dialect for the sake of Chaucer's poetry, not the poetry for the sake of the dialect.

The Professor of English Language and Rhetoric, Miss Margaret E. Stratton of Oberlin, finds time for some linguistic work, but the rhetorical side of her department secures the lion's share of attention. Professor Scott's longed-for Utopia is not located at Wellesley. Frequent themes are required of Freshmen, Sophomores, and Juniors, these classes numbering, in the aggregate, about six hundred. Moreover, here, as at Stanford and Indiana, classes of conditioned Freshmen are a conspicuous feature of the Rhetoric Department, the training of the secondary schools being grievously inade-

quate. Miss Hart of Radcliffe, and Miss Weaver, trained in England as well as in America, bend their united energies to developing in the Freshmen the ability to write clear, correct, well-constructed English sentences. To have mastered the paragraph is to become, so far as the Rhetoric Department is concerned, a Sophomore; and to proceed, under guidance of Miss Willcox, whose preparation was in part received in an editorial office, to the structure of the essay. This involves, together with the analysis of masterpieces and the making of outlines, various studies in the orderly and effective arrangement of material. Subjects may be drawn from any course of study in which the student is interested, and some slight opportunity is afforded for experiments in story-telling. With the second semester comes, to able students, the chance of electing, in place of the regular work, a course in journalism. This undertakes the gathering up and editing of news from far and near, the condensing and recasting of "copy," the writing of book reviews and editorials. A newspaper staff is organized, the members rotating in office, and from time to time the class is addressed by working journalists. The *Wellesley Magazine* furnishes an immediate field for such youthful activities; while, for better or worse, the calls from newspapers, the Union over, for student reporters of college life grow more numerous with every autumn.

The Junior year brings the course in argumentation, which, making as it does for logical thinking, is speedily felt in every line of college work. This course, conducted by Mr. George P. Baker of Harvard, and similar to the forensic course given by him in that university, is described in Professor Wendell's foregoing paper. Mr. Baker offers, too, an elective course in debate. The crowded Senior elective, however, is the daily theme course, conducted by Miss Weaver. The purpose of this elective is to quicken observation and give as much practice as possible in the sifting and grouping facts of personal

experience, and in the clear, concise, and cogent statement of whatever there may be under a Senior cap to state.

These various instructors are united in the persuasion that the laws of rhetoric should be assimilated, so far as may be, by an informal and almost unconscious process, and that there should be no unholy divorce between the English of the pen and the English of the lip. They stand for graded and orderly advance, for the development of the perceptive and inventive powers, as well as of taste and reason, and, in general, for a fuller experience and more accurate expression of life. It is unfortunate that they are themselves mortal, and have thus far been unable to accede to the desire of the other Departments that all students whose technical themes and examination papers, while good in substance are bad in statement, shall be conditioned in English and turned over to the Rhetoric Department for reformation.

The limits of my space necessitate brief mention of the work in English Literature. In this subject there is no requirement. It is elected this year by more than half the undergraduates, while some ten or twelve graduate students pursue courses in residence, and others are working at a distance by correspondence. The corps of instruction consists, in addition to myself, of Miss Vida D. Scudder, associate professor, and three instructors, Miss Jewett, Miss Sherwood, and Miss Eastman. Vassar, Smith, and Wellesley are our nursing mothers, although Oxford, Florence, and Berlin have somewhat tempered our original mood. Miss Scudder's especial interest is in nineteenth century literature, Miss Jewett's in Spenser and in lyric poetry, Miss Sherwood's in the analysis of prose, and my own in drama. Miss Eastman is bowed beneath the weight of the introductory course, — such a prerequisite as is given at California and Wisconsin, — presenting a bird's-eye view of the field of English literature. This accomplished, the student is advised to elect one of three courses

which have for their peculiar end and aim the cultivation of the literary sense. These courses draw their material from the pre-Victorian prose, and from the early poetry, epic, and lyric, the emphasis in one of the poetical courses being put on Spenser, and in the other on Milton. The student's third choice is made from a group of courses dealing with the literature of various great epochs: a fourteenth century course, a Shakespeare course, and nineteenth century courses. But to the student who proposes at the outset to specialize in English we recommend a different sequence: a course in Anglo-Saxon for the Freshman year, followed in turn by the Chaucer course, the Shakespeare course, and a course either in Georgian and Victorian poetry, or in Victorian prose, with a concluding course in the development of English literature. There are one-hour lecture courses, alternating, year by year, in American literature and in poetics. Miss Scudder conducts a seminary in Wordsworth, or Shelley, or Browning, as the spirit moves; while my own seminary deals with some period of the English drama. No text-books are used in any of our class-rooms save editions of the masterpieces under consideration, and save such innocuous pamphlets—outlines of the courses, with bibliography—as we individually prepare for our own classes. For a young college, Wellesley is exceptionally fortunate in her library, and the students of literature and history flock to it as flies to honey. Informal addresses by one or another member of the force are fortnightly given before the students of the department on current topics of literary note; and frequently an unwary poet strays into our parlor, or a famous scholar mounts our lecture-platform. The literary societies of the college further the aim we have in view; and, in general, the responsiveness and earnestness of our students are such as often to shame our own inadequacy.

“The hungry sheep look up and are not fed.”

We do what we can, but are beset by many puzzles. What is the function of the lecture in the teaching of literature? At what point in her career shall the susceptible undergraduate encounter the standard critic? Can a student be conditioned on coldness of heart and on native apathy in the presence of beauty? But our chief problem is the crucial one of the modern experiment. If, indeed, as was claimed by a contributor to *School and College* two or three years ago, the constituents of a sound education are character, culture, insight, and the disciplined working power of the brain, can the study of literature be made to promote the final end as effectively as it certainly subserves the other three?

if made by
 this a goodly piece - like
 a piece of art, first; if a moral dogmatist
 method of reasoning, truth,

ENGLISH AT THE JOHNS HOPKINS UNIVERSITY.

PROFESSOR JAMES W. BRIGHT.

THE courses in English at the Johns Hopkins University are conducted by James W. Bright, professor of English philology; William Hand Browne, professor of English literature; and Herbert Eveleth Greene, collegiate professor of English. These courses may be grouped as follows:—

(1) Graduate (or university) courses (conducted chiefly by Professor Bright).

Graduate studies leading to the degree of Doctor of Philosophy occupy a student for three or more years. With English as his "principal subject" the student will usually elect as the two required "subordinate subjects" German and French; or German (or French) and European history (or the history of philosophy; or Latin, Greek, or Sanskrit). English, in its turn, may also be elected either as a first or as a second "subordinate subject."

It would be difficult to give a detailed account of what an advanced course in English embraces. The lectures and exercises of no two years, whether successive or separated by an interval, have hitherto been the same; nor could the work of any two students, of those who have completed the course, be properly regarded as identical except in a somewhat liberal sense. But a few general remarks may be made descriptive of the scope and purpose of the work and of the methods employed in it.

As to scope, purpose, and method, the plan of the work is in accord with that of advanced courses in other scientific and

historical subjects. It is assumed that the student is fitted by previous training and by disposition of mind to become a scholar. He is required to have a reading knowledge of German and French, so that no important portion of technical apparatus may be unavailable for use at first hand. His more technical introduction to English will now be through the early forms of the language and its literature. Initial courses in Anglo-Saxon and Middle English will prepare him for special work in all periods of the language, and after a course in Gothic (a course given in the German department each year) he will be able to extend his studies into Germanic conditions, and thence to pass, with more or less clearness, to an apprehension of the ultimate Indo-European affinities of English. As a member of the English seminary he will take part in prolonged and minute investigation of literary epochs, and of significant works of literature. He will receive training in the historical and comparative study of both the literature and the language, and he will have practice in presenting his own judgments and in reporting the results of his investigations.

Concurrently with the work of the seminary there are given courses of lectures on philology and on literature. The lectures on philology deal technically with the history of English from its Indo-European origin to its present form; the lectures on literature are designed, on the one hand, to supplement directly the work of the Seminary (Professor Bright), and on the other hand to supply complete treatment of the literature from Shakespeare to the present (Professor Browne). There is also a recurrence of lectures and conferences on Phonetics, the history of verse-forms, syntax, foreign elements in English, and allied subjects. Classes are also conducted in the interpretation of texts, and in textual and æsthetic criticism.

The members of the seminary meet regularly as a Jour-

nal Club, for reports on the current journals relating to English, for reviews of new books, and for presentation and discussion of miscellaneous papers.

For an account of the advanced course in rhetoric, see (3) below.

The collegiate instruction in English consists of that which is given to all undergraduates, and that which is followed by those who devote their attention more especially to the modern languages (Group vii). Professors Browne and Greene have kindly supplied the following accounts of these two departments.

(2) Collegiate Courses: Group vii (conducted chiefly by Professor Browne).

"The more especial instruction in English combines elementary philological with literary study. The English of the first year in this group (called the 'minor course') consists, in part, of selections from Early English texts (taken in inverse chronological order, beginning with the fourteenth and going back to the twelfth century), at once serving as an easy prodromus to the study of Anglo-Saxon, and acquainting the student with an interesting and instructive part of our literature. The instruction supplements the reading of the texts by the needful elucidations, historical and other. An equal amount of time is also given by this class to the history of English literature; the Morley-Tyler *Manual* being used as the text-book.

"The 'major course' is taken by students of the third year. For the current academic year it consists of two hours weekly in Anglo-Saxon; one hour in the early Scottish poets, of the fourteenth century to the sixteenth; one hour in the Elizabethan writers (including careful study of one play of Shakespeare) during the first half-year, and one hour in the writers of the eighteenth century during the second half-year.

"Thus it will be seen that the entire course deals with the

earliest English, or Anglo-Saxon, the transitional literature from Anglo-Saxon to Chaucer, the Scottish literature from the time of Chaucer to that of Elizabeth, the Elizabethan and Jacobean writers, and the 'classical' writers of the last century."

(3) Collegiate courses (conducted by Professor Greene).

"A course in rhetoric and English composition (three hours a week) is prescribed for every student during the first year of his connection with the University. Theory is imparted by means of text-books (A. S. Hill's *Principles of Rhetoric* and Genung's *Practical Rhetoric*), lectures, and discussions; practice is obtained by the writing of a limited number of formal essays and of a large number of short papers. The instructor keeps office-hours for the purpose of criticising privately the formal essays, which are returned to the writers for correction. The short papers are in part specially prepared, and in part written off-hand in the class-room; they are read and criticised from week to week in the presence of the class, and are returned to the writers for such correction as may be needed. Each member of the class makes a careful study of the style of one prose author (usually of a nineteenth century author), and presents the results of his study in the form of a series of short papers and one formal essay. In this way the principal features of a good prose style are impressed upon the mind of every student. Toward the end of the year two or three essays and one argumentative speech are critically studied in the class-room, as models of construction and of style.

"The course which is described above leads up to a course in English literature (three hours a week), which is prescribed for every student during the second year of his connection with the University. Two hours a week throughout the year are given to a careful study of the works of the more important English authors, — as Chaucer, Spenser, Shakespeare,

Milton. Questions that have to do with the form and the spirit of the various types of literature are dealt with concretely as they arise in the course of the study, and only occasionally by means of a systematic and formal treatment in lectures. One hour a week throughout the year is occupied by a series of lectures in which the instructor strives to obtain unity and perspective by bringing before the student — and by inviting him to see, handle, and taste — all the more important works in the long history of English literature. A shelf of reference-books, which are changed from week to week, takes the place of a text-book; Mr. Stopford Brooke's *Primer of English Literature* is referred to as a syllabus of the course.

"To students in the third year there is offered an elective course in English literature (two hours a week), which may vary from year to year: e.g., eighteenth century literature, first half-year; nineteenth century literature, second half-year. A considerable amount of private reading is expected of all students in English literature. Practice in English composition is continued during the second and third years; the subjects for essays are drawn from the various courses that each student is pursuing, during the second year chiefly from English literature, during the third year from other courses also, as philosophy, history, and political economy.

"The courses described above are intended to develop in the student such skill in writing English prose and to lead him into such acquaintance with English literature, as may properly be expected of an educated man; those who wish to make a specialty of English follow the course of study known as Group vii, above (2). No undergraduate student, it should be said, is permitted to devote to English, or to any one subject, the greater part of his time; nor is he permitted to receive the first degree in arts unless he has to his credit courses in philosophy, economics, and history, and one course requiring laboratory work.

"To graduate students there is offered during the present year a course in the history and theory of rhetoric. Although this course does not include practice in writing, it is nevertheless a practical course, in that it is designed for those who intend to become teachers of rhetoric; it includes an exposition of present methods of teaching rhetoric."

It is to be added that provision has been made for courses of public lectures on literature. The initial course of the Percy Turnbull Memorial Lectureship in Poetry was given (1890-1) by Mr. Edmund Clarence Stedman: "The Nature and Elements of Poetry;" in the second course (1891-2) Professor R. C. Jebb, (Cambridge, England), treated "The Growth and Influence of Classical Greek Poetry;" the third course (1892-3), on "The Growth and Influence of Latin Poetry," was given by Professor R. Y. Tyrrell (University of Dublin); and the fourth course (1893-4), on Dante, by Professor Charles Eliot Norton (Harvard University).

There are also, annually, public lectures on English literature, provided for by the Caroline Donovan Foundation of a professorship in English literature.

ENGLISH AT THE UNIVERSITY OF MINNESOTA.

PROFESSOR GEORGE E. MACLEAN.

As *The Dial* has said in its editorial columns, the State-supported institutions of the New West rightly constitute a group. Of them in particular it may be said that "they stand for experiment, fertility of invention, and the broadening of standards." The credit is largely to be given to that famous mother, Necessity.

For example, in the earlier days, these institutions had to provide for students who had "small Latine and lesse Greeke." Many of the patrons and officials of the public schools wished that there should be less Latin and no Greek. The modern languages, and more especially English, were put in the place of the ancient classics. Hence the large English requirements for admission and the four years' college course in English.

Until recently the extended English courses thus developed in the State schools and universities were of one type, viz., rhetorical, oratorical, and literary-historical. The variations from this type have been marked in Minnesota.

In the high schools the older and generic requirements of English grammar, rhetoric, and composition and English literature have become more specific, and are treated in accordance with new standards. A series of departmental monographs for the guidance of the instruction in these subjects is issued in frequent editions of the *Manual of the High School Board*. The study of English and American classics is laid out for the four years of the high-school course.

The history of English literature is provided for in an accompanying course. Essays upon the books read make a regular part of the work. Students in preparation for the University, not taking Greek and Latin, are required to add to the above mentioned English subjects, not only German or French, but also a course in Latin, in the Latin elements of English. This requirement of Latin in the English course is a step in advance of the practice of other State universities.

In the University, plans are on foot for the organization, under one head, of the English in all the Departments and Colleges. Our experience satisfies us that the confederation of the different Departments, with the preservation of their autonomy, will greatly redound to the interest of the student, and to the maintenance of culture in connection with the zeal of the specialist.

Confining ourselves to the College of Science, Literature, and the Arts, there are at the present moment two distinct Departments — that of English Language and Literature, and that of Rhetoric and Elocution. During the last lustrum, the number of scholars attending the University having risen from one thousand to twenty-three hundred, it has not been possible to increase the teaching staff proportionately. In the Department of English Language and Literature there were, during the past year, upwards of eight hundred registrations, and in the Department of Rhetoric about eight hundred students have been enrolled the present year.

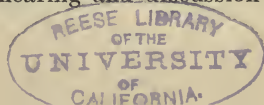
In language and literature, the instructors are the President of the University as lecturer, a professor, an assistant professor, and three instructors; in rhetoric, a professor and three instructors.

In the Department of Language and Literature, some sixty students annually elect English as the major language of their course. A year and two-thirds is devoted to Old (Anglo-Saxon) and Middle English. The plan is to devote the two lower

years to the linguistic training as a foundation for the two upper years in literature. The position is taken that not only are linguistics and literature not inimical to one another, but also that they are necessary and complementary the one to the other. The substitution in the long English course, of the extended linguistic work in place of the former cursory reading of recent authors, has increased the number of students in the course and the respect for it. Its students are prepared in due time, not to "chatter about Shelley," but to criticise and interpret him intelligently and lovingly. !

The University is unique among institutions of its size and character in requiring a short course (the last two terms of Sophomore year) in English language and literature of all candidates for bachelor's degrees. In this course the elements of Old English (Anglo-Saxon) are a constituent part. In the Junior year, the morphology of literature is treated. Stress is laid upon the historical relations of the literature in the study of a great period (generally the Elizabethan) and of several typical authors. In the Senior year the work becomes historico-critical with the emphasis upon the critical side. A comprehensive critical apparatus, making the circuit from the linguistic to the æsthetic, is applied to one of the great periods in the nineteenth century. In particular, experiments in criticism are carried forward in a senior *Seminar*, limited to a few honor students. The results of the labors of seminarians are generally prepared for publication. The appreciation of literature is shown, not only in the enthusiasm of the pupils, but in the fact that some of them have devoted their lives to the interpretation of literature. ||

The Knights of English Learning, a voluntary society auxiliary to the department, is open to graduate students, Seniors, and Juniors pursuing the study of English. In this society, inspiration is gained through the addresses of invited guests, and instruction is broadened by the hearing and discussion of



the results of special work by the students. The society has sections for specific work, making miniature journal clubs, dialect societies, etc.

In the Graduate Department, a few years ago the work consisted chiefly in guiding individuals in research or special studies. While this is still done, the increasing attendance of graduates now makes it possible to organize them into small classes, which are virtually seminaries. There have been six such classes during the present year. The stand • that the Department has taken, that the time has come to make Old English available for those of English speech, as the natural point of departure for the study of Teutonic, and, ultimately, of comparative philology, appears plainly in the assignment to the English Department, in the graduate work of the University, of the subjects of Gothic and Old Saxon. At this point the work is strengthened by the co-operation of the Departments of German, of Scandinavian, and of Romance Languages and Literatures. The candidates for second degrees and for the degree of Ph.D. may specialize in linguistic or literary subjects as they please. It will be seen that the undergraduate work, with its range of electives, permits one to make his linguistic or literary line a major, while it compels him to take the other as a minor. In short the principles of the new, misunderstood, and abused "Honour School of English Language and Literature at Oxford," have been in successful practice here for nearly a decade.

As regards methods of instruction we are eclectic. At some point we endeavor to illustrate by experiment every method, ancient and modern. If one term had to be used, the "laboratory method" would describe ours. Indeed the method has grown to such proportions that we have just been equipped with a literary laboratory. The English department is housed in an extensive suite of rooms in which are offices, seminary rooms, graduate workroom, and recitation

rooms. These rooms are in the large new central library building just completed. The Departmental Library, especially classified to suit the work of the Department, will be distributed through these rooms.

The remainder of this article is a statement, prepared by Professor Sanford, of the work done in the large Department of Rhetoric and Elocution.

"The work in rhetoric consists of the required course of the Freshman and Sophomore classes, — one hour a week for the two years; and elective courses of four hours a week throughout the Junior and Senior years.

"In the Freshman class the work is largely technical and mechanical. Many of our students, and often those who develop power and taste in English composition, are of foreign birth or ancestry, and come to the University well prepared in mental development, but ignorant, or at least unskilled, in the use of the English language. Constant practice in writing, constant attention to correct grammatical and rhetorical forms in speech, and thorough drill in the text-book, is the work of the Freshman year. It may be urged that the high schools should do this work. Very true, and some of them are doing it admirably; but where, as in Minnesota, so large a proportion of the population consists of foreigners who are ambitious and capable, the University must be content to do a part of this drill. A boy may lead his class in mathematics and Latin and chemistry, and still be unable to free his tongue from the Scandinavian accent, or his written page from foreign idioms. The high schools are year by year doing better work, but with a foreign population so intelligent as ours, and furnishing so many of our common school teachers, the fundamental work of the University must be a struggle for correctness.

"But, while seeking to discharge the first duty of the department of rhetoric, that of teaching students to speak and

write the English language correctly, we do not lose sight of the high privilege of cultivating the taste, stimulating a spirit of generous criticism, and arousing and directing independent and creative power. Even in the Freshman class, by occasional contests, and by sometimes printing the best work, students are encouraged to seek diligently the best gifts. As a means to this end an option of long and short course is offered, the long course requiring extra work, and preparing for the oratory and literary criticism of the higher classes. As a matter of fact, during the two years that this long course has been offered, three-fourths of the Sophomore and Freshman classes have chosen it, although it calls for at least one-third more work.

"In the Sophomore year the text-book is still used, but it is subordinate to the application of principles in the study of authors and in the criticism of the student's own work. To secure brevity, for instance, the class is required for five successive weeks to handle different topics effectively upon a single page of script. These exercises are corrected and returned, and the best, and sometimes the poorest, are read with the criticism in class. Then they are required to bring in from standard authors striking examples of brevity. And so on, with unity, beauty, etc. In the third term of the Sophomore year, speeches of welcome, toasts, patriotic speeches, and argumentative orations are required. These are corrected and delivered in class, the student exercising his own invention in the selection of subject and occasion. This has been found very valuable in stimulating ambition, calling out wit, and in preparing students for the demands made by society upon the educated.

"In the elective courses of the Junior and Senior years, one-fourth of the time is given to debate, one-fourth to orations, sometimes carefully prepared, and sometimes called for upon familiar subjects impromptu, the idea being that an educated

man should be informed and ready to speak upon all matters of general interest. One important feature of the training is the helpful criticism given by students to each other, applying general principles and noting progress in correcting faults. One-half of the time is given to literary criticism. The constant aim is to cultivate independent thought, not to rehearse the ideas of older critics; to awaken interest in the author, to lead the class to perceive in what lies his power, and to find out also his limitations. Especial prominence is given to the idea that taste and critical skill must come from appreciative recognition of excellence, not merely from pointing out faults in the work under examination."

APPENDIX.

ENGLISH IN THE SOUTHERN UNIVERSITIES.

[Communication to the editors of *The Dial*.]

PROFESSOR JOHN B. HENNEMAN.

YOUR series of articles on the study of English in American universities, and particularly the general conclusions of your summary in the issue of November 1, have proved interesting reading to a large constituency. Yet I fear the silence as to the work in English in a whole section of our country might seem unintentionally misleading. True, the University of Virginia has found a place in your list as a Southern institution, and all her old students know how to praise warmly the work she has done and promises to do for American scholarship. But, just in the department of English, there have also been other institutions in the South and Southwest which established reputed courses, even before Virginia's noble university, and have influenced vitally the tendencies of thought and culture in the Southern half of the United States.

I shall not here reproduce any of the points emphasized in an article on "The Study of English in the South" written for *The Sewanee Review*, February, 1894. The attempt was there made to give the *history* of the movement. But one marked fact was the attention paid to English, by the side of Latin, Greek, and other "humanistic" studies, as a full and independent course, in many Southern institutions

at very early dates. Randolph-Macon and Richmond Colleges in Virginia have had full English courses since 1868. English was emphasized at Washington and Lee University from the beginning of General R. E. Lee's administration, and the present incumbent of the English chair in that institution has been in position steadily to develop his department since 1876. Vanderbilt University in Nashville, the University of the South at Sewanee, Tulane University in New Orleans, have, from their inception, emphasized and strengthened their English courses. Some of the smaller colleges, too, have been exceptionally zealous in this field; e.g., William and Mary and Hampden-Sidney in Virginia, Davidson in North Carolina, and Charleston and Wofford in South Carolina. Washington and Lee and Vanderbilt Universities have, moreover, developed valuable post-graduate courses in English looking to the doctor's degree. The preceding are all cases of private corporations. Likewise, many of the State universities have shown peculiar sensitiveness to the importance of the English instruction, and have emphasized its scope and its inspirational and training value. The merit of the courses offered in the Universities of Texas, Missouri, Mississippi, South Carolina, North Carolina, and Tennessee, I can readily instance.

An interesting and noteworthy feature, in these cases, is the attention given to the constant practice in English composition, to criticism, to personal acquaintance with literature, and to the emphasis of library needs and library work. The historical study of the language goes hand in hand with the above, yet serves, I think, in most cases, not as an end in itself, but mainly as a means of giving greater power in linguistic knowledge and attainment and in literary expression. But the greatest gain has been in the fact that more attention is paid each year to the entrance requirements; preparatory schools are everywhere discarded, independent

fitting schools are encouraged in their stead, and the system of special accredited schools is generally extending. While much is still to be desired in the country localities, the policy is working well in towns and cities. Fair training and practice in the elements of the mother tongue may thus be demanded before entrance, and generally be accepted as already possessed.

With some ground-work to start with, therefore, a course of four years in the practical application of the rules of composition and rhetoric, and in the study of literary topics is usually added in college. For instance, the University of Tennessee maps out for the four full years such a course in composition and literary work; the philology course of two years is independent and parallel, for advanced students and graduates who desire linguistic training. All work centres in the library: the library is the workshop of the English classes. Practical composition is attained, not only by constant theme-work, but also by reports (we make them weekly) based upon work done in the library in connection with class topics. From our librarian's record for the last two months (October and November), 1,351 slips show that this number of volumes was taken out over-night from the seminary room alone, where all the important books referred to in class lectures are temporarily placed for general use. A total of 1,933 volumes, all told, taken out by the students in only two months, apart from the perhaps still larger number of books used in the library rooms, when there are fewer than three hundred students altogether in attendance in all departments, is a fair showing for the general interest and the nature of the practical results.

Most of the Southern institutions, I find, study formal literature by topics or periods. Adopting the topical method as most clearly defined for all purposes, in our own case, we have made the serious study of American literary condi-

tions the subject for investigation for one whole year, just because it contains the essence of our nationality, and brings the facts and possibilities of American life and authorship closer home to the youthful aspirant. Similarly, the study of the nineteenth century English writers, both in prose and in verse, best bears the impress of the modern consciousness, and reproduces most closely existing tendencies and habits of thought. The prolonged study of Shakespeare by the maturest students is a just recognition of the poet's supreme power.

Necessarily, all the courses in the above-named institutions (and there are others still) differ among themselves; but, nevertheless, one general spirit animates them. They cannot pretend to have solved all the difficulties present and to have met all the needs required; but, I think, it is not too bold to assert that they are at least doing their share in up-building and leavening and spiritualizing the existing conditions of American life.

ENGLISH AT A FRENCH UNIVERSITY.

[Editorial from *The Dial*, July 16, 1894.]

THE proceedings of the International Congress of Education, held in Chicago last summer, have just been published in a carefully edited volume of a thousand pages. The work is an almost inexhaustible storehouse of information and comment upon most subjects of current educational interest, and ought to prove hopeful and stimulating in the highest degree to the thousands of teachers into whose hands it will come. One department in particular, that devoted to the subject of higher education, is noteworthy for the breadth and scholarly character of the papers and discussions included. There are addresses by Presidents Gilman, Kellogg, Raymond, Low, Angell, Jordan, and Keane, by Professors Hale, Shorey, West, Wilson, and Sproull. Upon some of these addresses we commented at the time of the Congress, and are glad to see that permanent form has now been given them. But our special purpose just now is to direct attention to the paper on "The Study of English Literature in French Universities," prepared for the Congress by M. Chevrillon of the Lille Faculté des Lettres, but, owing to some misunderstanding, not read, and now made public for the first time.

Few who have not made a special investigation of the subject have any idea of the immense achievement of the Third French Republic in the reorganization of public instruction. To the thinking mind, the work done in this direction is greater and more significant than the work of political or of military or of social reorganization. But it is not of a nature

to attract public attention, and is practically unknown outside of France. M. Chevrillon gives us an amusing illustration of the attitude of the foreigner in this matter : —

“I remember, a few years ago, reading an article in the great English Philistine paper — *The Daily Telegraph* — in which it was said that the great majority of French people thought that Shakespeare was a lieutenant of Wellington, who had helped him to win the Battle of Waterloo. Now, this was unfortunate, as not less than four plays of Shakespeare had just been performed in Paris. But the prejudice under which the writer in *The Daily Telegraph* was laboring is perfectly natural, when we notice that a nation never knows what its neighbor is, but what it was twenty years ago.”

This closing statement is only too true when applied to knowledge of any other than the spectacular aspect of life in a neighboring country, and it is peculiarly true of so unobtrusive a thing as education. A quarter of a century ago, when the French nation had sunk to its lowest level in the degradation of a sham imperialism, when the frenzied populace was shouting “*à Berlin!*” and thought the Prussian capital really lay just across the Rhine, the stricture of the English journalist might have been taken as approximately true; to-day, however seriously meant, it becomes the merest jest.

Turning now to the specific subject of M. Chevrillon’s article, we will first reproduce his account of the educational position of English in the sixties.

“Twenty or thirty years ago, French boys and students wrote better Latin verse than they do now, but of English literature they knew nothing, except the names of Shakespeare, Milton, and Byron. Our great arch-critic, M. Sarcy, says that they made fun of Taine at the Ecole Normale because he was reading English. Foreign literatures were, indeed, supposed to be taught; but any man who had graduated in classics, whether he knew English or not, was supposed to be good enough for that kind of work. When he left the Ecole Normale, after a course of studies in Plato and Aristotle, he would receive notice that he was appointed professor of foreign literatures, and had to begin

work at once. One of these, I believe, it was who was complaining of the difficulties of his task. 'What a language,' he said, 'English is to pronounce ! They write Boz and they pronounce Dickens.' M. Ernest Lavisse, who has seen this generation of professors of English literature, was telling me, the other day, the following authentic and typical fact : When he was a student at Nancy, at the Faculty of Letters, he heard a lecture on the literature of England in the sixteenth century. After three-quarters of an hour the professor had exhausted his subject, but his time was not up. 'Gentlemen,' he said, pulling out his watch, 'we have a quarter of an hour yet. *We have time to do Shakespeare.*' "

Let us contrast the state of affairs thus hinted at with the present requirements for a student of English. After leaving the *lycée*, he registers with one of the faculties, and begins to specialize. The *licence* and the *agrégation* are the two stages of the work now before him. The *lycée* has given him the baccalaureate degree; the *licence* (which means two years' work) may be taken as fairly equivalent to the degree of master; and the *agrégation* (which means two years or more of further work) as standing for the German or American doctorate. The work of the *licence* candidate is thus described :—

"Side by side with the classics, he may take up English or German literature, philosophy, history, or classical philology. Every candidate for the *licence* has to write a French essay on French literature, a Latin essay on Latin literature. Then, according to the specialty he has selected, he writes papers on historical or philosophical subjects, or translations from French into English or German, or from English or German into French. The *viva voce* examination consists, for all candidates, in questions on French, Latin, and Greek literature, and extempore translations from the classics, and for those of the candidates who make French a special subject, in questions on English literature, and translations into English and French of the French and English authors on the programme.

The first of the two years required for the *licence*, the student works at the University.

“During this first year, the chief purpose of the English professor is not so much to acquaint him with the whole field of English literature as to give him an insight into the spirit, the genius, of English literature, and to make him feel the artistic element in the great writers. A French youth, fresh from his Tacitus, his Racine, and his Voltaire, cannot, unless he has great natural talent, understand, or rather, feel at once, Carlyle or Tennyson. This is done through minute translation, the aim of which is not to acquaint the student with new words or new constructions, but to teach him how to find those French forms that will best express something of the beauty peculiar to the original English text. The tendency is thus to develop the artistic sense in the student, and to give him a mastery of his own language. At the last examination for the *licence*, at Lille, the English translation being Milton's *Il Penseroso*, several candidates were dropped who had understood every word and the literal meaning of the text, but it was clear from their translations that they had not felt the spirit of Milton's poem, or had failed to express it.”

The second year of preparation for the *licence* is spent *in absentia*, the students being sent to England for twelve months.

“They remain correspondents of the University; that is to say, they have to send papers to the professors of French, Greek, and Latin, thus preparing themselves for those general parts of the *licence* which are demanded of all candidates to the degree. With the English professor they of course correspond also, and the main thing that he requires them to do is to steep themselves in English life—to go to the theatres, sermons, public meetings, to see English university life, to make English friends, to think in English, to assume English forms of habit and prejudices—in short, for one year to throw off the Frenchman, to make themselves Englishmen, and to step out of the natural mind and sensibility. After this experience, when they come back to France and settle into the old man again, they have become able to look at English writers from the English point of view.”

The work of this *Wanderjahr* is perhaps the most admirable feature of the French system. The force with which such men as Montesquieu and Voltaire brought English ideals to bear upon French thought was the consequence of the pro-

tracted visits of these men to England, and much may be expected, in the way of a sympathetic comprehension of English thought, from this yearly sending of picked men from the French faculties to England, for the purpose of studying English life and literature upon their own soil.

The work of the *agrégation* is essentially the work of preparation for a professorship in a government *lycée*. Since the number of candidates is much greater than the number of places to be filled, competition becomes keen and the tests applied are very severe. A new list of authors and works is prepared each year, and every candidate for the *agrégation* has fitted himself for examination on two or more of these lists. A specimen programme offered by M. Chevrillon begins with *Piers Plowman* and ends with *Richard Feverel*. It includes works of Spenser, Greene, Shakespeare, Sir Thomas Browne, Pope, Cowper, Burke, Byron, Landor, and Tennyson.

"By their fruits ye shall know them." The fruits of this system are found in such works, now rapidly multiplying, as M. Angelier's volume of twelve hundred pages on the work, life, and surroundings of Robert Burns, M. Beljame's work on English men of letters and their public in the eighteenth century, and M. Jusserand's book on English wayfaring life in the eighteenth century. M. Chevrillon claims for the study of English that it opens for French students —

"a vast field of interesting, often passionating, artistic literature, instinct with the loftiest ideals, with the deepest human sympathy ; full of pathos, of feeling, of life ; full of the sense of the good, of the righteous, of religious earnestness, as ours is full with the sense of the true and of the beautiful — one of the most powerful to instill into a young mind the germs that will develope upwards. . . . The modern novels of England, the pure, idealistic utterances of a Carlyle, of a Tennyson, of an Emerson, are among the greatest means of education of the present time. Of course, the first thing for a Frenchman — for every man — is to remain in contact with his own race ; to read those writers of the past that have moulded the soul and mind of his own nation, and those

writers of the present day that discuss the problems which the people of his own blood have to solve in order to live on and to transmit to their posterity the national inheritance. But when he has done that, let him turn to those foreign books in which he finds an ideal, a philosophy, an æsthetics — views of life widely different from those which prevail in the French books of his own time. The national ideal will then cease to appear to him as a central one toward which the whole universe ought to be moved. On that day when he becomes able to enjoy a novel of Eliot as well as a novel of Flaubert — nay, on that day when he enjoys the very difference between the two types of novel — let him be a business man or a *bourgeois*, he is a man of broader culture, in the true sense of the word, than the scholar who devotes his life to the study of the dative case."

It is the spirit of M. Chevrillon's paper, even more than the matter, that makes it noteworthy, and it may not be amiss to wish that a little more of this spirit were infused into the English instruction given at our own universities.

A SOCIETY OF COMPARATIVE LITERATURE.

PROFESSOR CHARLES MILLS GAYLEY.

SINCE trustworthy principles of literary criticism depend upon the substantiation of æsthetic theory by scientific inquiry, and since, for lack of systematic effort, the comparative investigation of literary types, species, movements, and themes is not yet adequately prosecuted, I should like to call the attention of my fellow-workers in the general field of literature to the need of collaboration. No individual can, unaided, gather from various literatures the materials necessary for an induction to the characteristic of even one literary type. The time has come for organization of effort. An association should be formed, as proposed by me in *The Dial*, for the comparative investigation of literary growths. In this Society of Comparative Literature (or of Literary Evolution) each member should devote himself to the study of a given type or movement in a literature with which he is specially, and at first hand, familiar. Thus, gradually, wherever the type or movement has existed, its evolution and characteristics may be observed and registered. In time, by systematization of results, an induction to the common and therefore essential characteristics of the phenomenon, to the laws governing its origin, growth, and differentiation, may be made. The history of national criticism, and the æsthetics of sporadic critical theory, are, of course, interesting subjects of study; but to adopt canons of criticism from Boileau, or Vida, or Puttenham, or Sidney, or Corneille, or even Lessing and Aristotle, and apply them to types or varieties of type with which these

critics were unacquainted, is to sit in the well in your backyard and study the stars through a smoked glass. To come at the laws which govern the drama, for instance, it is not sufficient that we modify by generally accepted æsthetic principles the canons of a school of dramatic critics, and then revise the results in the light of our inductions from the drama of the charmed Græco-Roman-Celto-Teutonic circle in which we contentedly expatiate. The specific principles of technical (or typical) criticism must be based upon the characteristics of the type not only in well-known but in less-known literatures, among aboriginal as well as civilized peoples, and in all stages of its evolution. Arrangements should be made for the preparation and publication of scientific monographs on national developments of the drama. The comparative formulation of results would assist us to corroborate or to renovate current æsthetic canons of dramatic criticism. So, also, with other types—lyric, epic, etc.—and with the evolution of literary movements and themes. Of course the labor is arduous, and the limit undefined. But the work is not yet undertaken by any English or American organization, or by any periodical or series of publications in the English language. The members of this Society of Comparative Literature must be hewers of wood and drawers of water. Even though they cannot hope to see the completion of a temple of criticism, they may have the joy of construction: the reward of the philologist. For several years I have hoped that some one else would set this ball a-rolling. If the idea be received with favor, I intend to issue a detailed statement of the purposes and plans of such an organization. Assistance and criticism from those whom the suggestion may interest are respectfully solicited.



THE STUDY OF ENGLISH LITERATURE FROM THE STANDPOINT OF THE STUDENT.

[Communication to the editors of *The Dial*.]

MR. CHARLES W. HODELL.

THE readers of *The Dial* have been much interested in the series of articles on the Teaching of English in our large Universities. These have given the standpoint of the teacher. But that of the student may be of no less interest. And as I am just completing my student life in the Department of English, after the regular preparatory, college, and graduate work, I wish to present a few thoughts from this other side.

The favored methods, scientific or other, of secondary schools do not invariably bear fruit in a thorough culture. But wide reading in good books, not necessarily classics, is absolutely indispensable in forming a good taste for reading, and for exciting an interest in the study of literature; it is a sub-conscious preparation for the conscious activity of the matured mind. I say sub-conscious advisedly; for the young student has a direct interest in the good and beautiful in what he is reading, and is influenced, whether he knows it or not, by his interest; but once urge him to give conscious articulation to his opinions, and to dissect his sentiments, and the charm of his reading is decreased. Then his primitive interest must be supplanted by something further. The later process of studying the isolated fact is good in its time; but if premature, it causes the student to regard his study of literature as a de-naturalizing, unbeautifying process, and he will look in later years with a horrified remembrance on the classics that suffered such a process at the hands of his teachers.

I wish to speak of an objection to the study of literature, which, as it meets every student, must be met by the teacher. As the student enters his second or third year in college he is confronted by lines of elective study. He is called on, to a certain extent, to shape the growth of his own mind. He is eager to make the best of his college course; he wishes to choose wisely, that he may make the most of himself. Nine students out of ten in this situation say to themselves on first thought: "I can study literature for myself after leaving college; I must not let work that can be accomplished then stand in the way of what must be done now or not at all; the study of literature would be delightful, but it would require a good deal of time, and under the circumstances would be an indulgence." This, I repeat, is the thought of many students at the critical moment of their college lives. I must take for granted that many readers of *The Dial* have already answered this objection for themselves. Yet it is an objection that the teacher must carefully answer to those who enter at all on his elective work, — not with an *ex-cathedra* answer, but the silent, satisfactory answer of skilfully conducted work. As the Latin and Greek classics were made the instruments of culture by the instructors of English youth during the past centuries, so our English classics, with less intervention of the merely technical, can be made the instruments of culture for the American youth. These English classics were, primarily, the education of James Russell Lowell; and they must be the education of the American Chaucers and Miltons and Wordsworths who will yet come. Let the teacher convince the student of this, as every good teacher of literature does, and he will have the choicest students of the college in his elective courses.

The student, in consequence, makes certain requirements of his teacher in this department. He expects a living, cultured personality, not a fact-hopper warranted to grind and

sift a certain *quantum* of knowledge in a given period of recitation hours. The life in the teacher which adds real zest to the study is helpful in any line; personal enthusiasm can modify even a proposition in Euclid, though the fact that the "sum of the angles of a triangle is equal to two right angles" may be demonstrated by an automaton. But to the successful teaching of literature, such life is absolutely indispensable; for the study of literature is more directly a study of life in its wide relations, and life only can interpret life. The teacher needs natural and manly sentiments and thoughts, not technical apparatus; and these can find origin only in the essential character.

The student also has his opinions as to what the teacher's purpose with a student should be. It is an almost universal trait of young minds to rebel against being reduced to a means. They are still idealists in life; nothing presents itself to them as more worthful than their own life and its prospects. Hence, while they are willing to do almost any amount of work for their own growth, they are very slow to make of themselves stones for the temple of learning. They are still possessed by the thought that a whole is greater than its parts — that the individual life is greater than learning; they are still in what some lament as a state of primitive egoism. The successful teacher must adapt himself to this state of the young mind. He must bring some real contribution to that self-treasured life; he must make the student feel that he considers that life worth working for, and must shape his methods and choice of masterpieces to that end. And to do this the student must be made to feel that he is a man, or at least has the promise of manhood; that his natural sentiments are right in general, and need training and direction, rather than noxious weeds to be extirpated and replaced by flowers transplanted from the teacher's mind. Thus the pursuit of his own ambition and his natural interest in good reading

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will lead him on to the most serious efforts for a literary education.

Facts leave us, faculties never. No student who has reached the junior year doubts this. He has forgotten the tables for compound numbers, he is unable to name the figures of speech. But he knows that he himself, his essential manhood, in its intellectual and moral as well as its physical self, has been developing thews, has gained power to grapple with problems of much more importance. He even goes at times to the dangerous extreme of nonchalance for fact. In his studies, including his study of literature, he will appreciate an effort on the part of the teacher to form proper tastes and develop powers of doing within him. He will travel laboriously through disjointed facts of literary history and literary origins with an inward protest; but he will eagerly labor for the literary taste which he sees can interpret whatever literature is presented to it; for he is really anxious to get that invaluable secret of which Mr. Edward Dowden speaks — the interpretation of one good book, and by it the power over many. Hence he will be ready to study that in literature which has essential worth, but will be less moved by historical, technical, or other adventitious interest. He will welcome his Shakespeare, but care little for Shakespeare's antecedents. He will care less for origins than for life. And so the great treasure for which his teacher will ever be held in grateful remembrance will be the sound judgment and sympathetic heart so necessary for entrance into the kingdom of intellectual and moral life.

I do not wish to be understood as attacking the investigation of the historical and adventitious. I simply speak from the standpoint of the growing young mind. Once let it arrive at its proper maturity, and it will see these things in their right relations and work for them accordingly. But let no teacher hasten this time unadvisedly.

EDUCATION AND LITERATURE.

[Communication to the editors of *The Dial*.]

PROFESSOR HIRAM M. STANLEY.

IN connection with the discussion in *The Dial* on the Teaching of English at American colleges and universities, it may not be amiss to emphasize certain tendencies in the scope and method of literary education, as bearing on the future of literature. Certainly the immediate prospect for literature is not bright. Our civilization is daily becoming more democratic; the people draw all activities toward themselves; and the literary artist is more than ever tempted to be untrue to himself, to yield to the popular demand and truckle to the average taste. Style, as characteristic creativeness, as the expression of lofty individuality, is neither wanted nor appreciated by the great mass of readers. Your thorough-going democrat believes in complete equality, material and intellectual; and he who is unlike or peculiar is regarded as either foolish or conceited. The great host of self-assertive, self-satisfied people despise what they cannot understand, or jest at it. An illustration in hand is the recent vulgar skit, so universal in the newspapers, about President Cleveland's hard lot in being obliged to hear Mr. Gilder read his latest poem. Such is the *bourgeois* temper. It may appreciate literary cleverness or smartness, but it will flout at talent and genius, at all sustained and dignified discourse and high poetic sentiment. In the hurry of this eager, unquiet, democratic age, if men read at all, they will read only what appeals directly to them at the first glance, what is

short to scrappiness and is startling *staccato* in expression. In brief, the democratization of literature means a childish impressionism.

However, it is folly to lament this tendency, as with the pessimists, or, as with Matthew Arnold, to rely hereafter upon a "saving remnant." Since literature is not, and is never likely to be, as in the past, a product for the few, since the kind of writing which the people demand is the kind of writing which will be done, the only hope of literature is an educated public. I take it, then, that the importance for literature itself of the right study of literature in our schools and universities can scarcely be overrated. But the results of present methods can hardly be regarded as satisfactory. Many of our college graduates and most of our high-school graduates read little more than that lowest form of literature, the newspaper. Not one in a hundred, in consulting his own taste, takes up an English classic, reads Milton and Shakespeare and Wordsworth simply because he likes them. And certainly, for the great majority, school instruction in literature results in no marked and permanent uplifting of taste. I am far from saying that literary education is a complete failure, but I thoroughly believe that it is generally very defective in spirit and method.

The chief difficulty arises at bottom from a lack of practical realization of the true end of education as total process. The real object of education may be defined as a preparation for that largest, freest, most original development of the mind which is the goal of human evolution. And this development ever has been, and ever will be, distinctly fivefold: religious, moral, philosophic, scientific, and artistic,—each in its own way, yet forming an interdependent organism of culture. A true education, as a vestibule of life, must contain all these forms as co-ordinate; every scheme of unprofessional education ought to realize these factors, each for its own sake, an

ideal which is yet far before us. Just now *parvenu* science, crass, boorish, and overbearing, as the *parvenu* generally is, has got the upper hand in education. Hence we see in literary education, as everywhere else, the undue stress laid on the scientific method, and literature constantly and dominantly interpreted from the standpoints of anthropology, psychology, history, and philology. It is certainly interesting and useful to look at literary art from other standpoints than its own; but for the educative study of literature the main point of view must always be the purely æsthetic. The prime object is not to inform the understanding, but to develop the taste, to lead the student spontaneously to recognize the best art whenever and wherever he finds it, and, what is more, to like it, yea, even to love it. Not one educated man in a hundred knows good literature when he sees it; he must rely upon some critic, or upon his knowledge as to the fame of the author, and straightway he will try to discover the beauties he has been taught to expect. But this is not genuine taste; the deeper and real life does not respond, and if emotion there be, it is wholly artificial. The student openly applauds what he is taught to applaud, but in secret he reads and praises the meretricious and sensational.

For the formation and development of a genuine individual taste the student should be led into direct and unbiased contact with the best art. He should not even know the author of the piece he is reading, but by repeated study should get a thoroughly original impression and give expression to it orally or in writing before he receives any instruction. The free initiative and spontaneous interest must always be led up to and waited for. I would suggest giving a class a short poem for a half-hour's original study, and asking for written answers to such questions as, What lines please you most? Why? What is the strongest part of the poem? What the weakest? How does it compare with poems previously read? What

would you judge as to the author from internal evidence? The student should gradually come to a knowledge of authorship from internal criticism alone, and the author should always be subordinated to his works. The best art, which is self-interpreting and simple in its æsthetic elements, should mainly be used. After a measure of taste for the good art is definitely formed, examples of poor and bad literature should be interspersed for detection and criticism. If this appreciative direct study of literature were made the main method throughout the whole course of education, the ground covered would not be so great as now, but the results in the improvement of taste, and indirectly in the elevation of literature itself, would, I think, be far more considerable.

A subsidiary method which may sometimes be of value in sharpening the critical sense with advanced students is to require from them actual literary work. However, appreciativeness is by no means vitally connected with executive ability. Indeed, the literary critic and the *littérateur* are often quite distinct. To enjoy good writing I no more need to be a writer, than to be a musician to enjoy good music, or a preacher to enjoy good preaching. The greatest fallacy in the education of to-day is the so-called laboratory method, so far as it supposes that we need to become scientists in order to appreciate science, and artists in order to appreciate art. However, I cannot enlarge on this point here.

I conclude that a general revival of high art in our democratic civilization is impossible until the general taste be elevated, and this elevation must be largely attained through the improvement in scope and method of artistic education. Goethe truly says, "Happy is the man who early in life knows what art is;" and this insight into the real nature of art can only be reached and sustained by a constant familiarity with the best art during the whole period of education.



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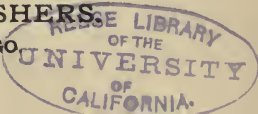
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